

Eighteenth- and Early Nineteenth-Century Art in Europe and North America



30-1 • John Singleton Copley THOMAS MIFFLIN AND SARAH MORRIS (MR. AND MRS. MIFFLIN)
1773. Oil on canvas, 61 $\frac{5}{8}$ " \times 48" (156.5 \times 121.9 cm). Philadelphia Museum of Art.

Eighteenth- and Early Nineteenth-Century Art in Europe and North America

John Singleton Copley (1738–1815) painted this double portrait of Thomas Mifflin and his wife, Sarah Morris (**FIG. 30-1**), in 1773, when the Philadelphia couple was visiting Boston for a family funeral. This was the same year when American colonists protested against the British tax on tea by staging the Boston Tea Party—seizing British tea and tossing it into Boston harbor. The painting must have hung in the couple's Philadelphia home when Thomas Mifflin, a prominent merchant and politician, and other leading representatives of the colonies negotiated a strategy for the impending break with Britain at the First Continental Congress. Indeed, the painting proclaims the couple's identity as American patriots, committed to the cause of independence.

Sarah—not her famous husband—is the center of attention. She sits in the foreground, wearing a stylish silk dress decorated with expensive laces, a finely wrought lace cap atop her smoothly coiffed head. She is certainly rich and elegant, but she wears no jewelry except for a modest choker. In fact, rather uncharacteristically for a woman of her social status, she is shown with her sleeves rolled up, working silk threads on the large wooden frame that sits on her polished table. Her work is domestic and pragmatic, not the kind of activity we expect to see highlighted in a large and expensive formal portrait, but it was included here for important political reasons. Sarah is weaving a type of decorative silk fringe that would have been imported from England in the past. By

portraying her involved in this work, Copley demonstrates her commitment both to her home as a good and industrious wife, and also to the revolutionary cause as a woman without pretension who can manage well without British imported goods. Meeting the viewer's gaze with confidence and intelligence, she is clearly a full partner with her patriot husband in the important work of resisting British colonial power. He is content to sit in the background of this picture, interrupting his reading to look admiringly at his beloved Sarah.

John Singleton Copley was, by 1773, Boston's preeminent portrait painter and a wealthy man. His reputation stood on his remarkable ability to represent the upper strata of society in a clear, sharp, precise painting style that seemed to reveal not only every detail of his sitter's physical appearance and personality, but also the gorgeous satins, silks and laces of the women's dresses and the expensive polished furniture that were the signs of his patrons' wealth and status. Although his father-in-law was the Boston representative of the East India Company (whose tea was dumped into the harbor), Copley was sympathetic to the revolutionary cause and, in fact, tried unsuccessfully to mediate the crisis in Boston. This portrait of Sarah Morris and Thomas Mifflin was painted when Copley himself was ambivalent about the political future of the colonies—he would flee the unsettled climate of the colonies the following year to begin a second career in London—but his sitters reveal only their own sober commitment to the cause.

LEARN ABOUT IT

- 30.1** Investigate the origins and understand the characteristics of the stylistic movements art historians label Rococo, Neoclassicism, and Romanticism.
- 30.2** Explore the many subjects of Romanticism, from the sublime in nature to the cruelty of the slave trade, with a common interest in emotion and feeling.

- 30.3** Trace the relationships between the complex mix of artistic styles in this period and the complex political climate of Europe and America.
- 30.4** Discover Neoclassicism's relationship with Enlightenment values and its roots in the study of Classical antiquity in Rome.

INDUSTRIAL, INTELLECTUAL, AND POLITICAL REVOLUTIONS

The American War of Independence was just one of many revolutions to shake the established order during the eighteenth and early nineteenth centuries. This was an age of radical change in society, thought, and politics, and while these transformations were felt especially in England, France, and the United States, they had consequences throughout the West and, eventually, the world.

The transformations of this period were informed by a new way of thinking that had its roots in the scientific revolution of the previous century (see “Science and the Changing World-view,” page 756). In England, John Locke (1632–1704) argued that reasonable and rational thought should supplant superstition, and Isaac Newton (1643–1727) insisted upon empirical observation, rational evaluation, and logical consideration in mathematics and science. In 1702, Bernard de Fontenelle (1657–1757), a French popularizer of scientific innovation, wrote that he anticipated “a century which will become more enlightened day by day, so that all previous centuries will be lost in darkness by comparison.” Over the course of the eighteenth century, this emphasis

on thought “enlightened” by reason was applied to political and moral philosophy as well as science. Enlightenment thinking is marked by a conviction that humans are not superstitious beings ruled by God or the aristocracy, and that all men (some thinkers also included women) should have equal rights and opportunities for “life, liberty, and the pursuit of happiness.” Most Enlightenment philosophers believed that, when freed of past religious and political shackles, men and women could and would act rationally and morally. The role of the state was to protect and facilitate these rights, and when the state failed, the moral solution was to change it. Both the American Revolution of 1776 and the French Revolution of 1789 were justified on this basis.

The eighteenth century was also a period of economic and social transformation, set in motion by the Industrial Revolution. In the Europe of 1700, wealth and power belonged to the aristocracy, who owned the land and controlled the lives of poor tenant farmers. The Industrial Revolution eventually replaced the land-based power of the aristocracy with the financial power of capitalists, who were able to use new sources of energy to mechanize manufacturing and greatly increase the quantity and profitability of saleable goods. Factory work lured the poor away from the



MAP 30-1 • EUROPE AND NORTH AMERICA IN THE EIGHTEENTH CENTURY

During the 18th century, three major artistic styles—Rococo, Neoclassicism, and Romanticism—flourished in Europe and North America.

countryside to the cities with the promise of wages and greater independence. The conditions that urban workers endured, however, were dreadful, both at their grueling factory jobs and in their overcrowded and unsanitary neighborhoods. These conditions would sow the seeds of dissent and revolution in several European countries in the mid nineteenth century. Industrialization also produced a large middle class that both bought and sold the new goods made in factories.

By the early nineteenth century, the aristocracy was weak and ineffectual in many nations, and virtually eliminated in France. Upper-middle-class industrialists and merchants dominated European commerce, industry, and politics, and their beliefs and customs defined social norms. At the same time, the idealism of the Enlightenment had eroded, particularly in France in the wake of the Revolution, when the new republican form of government “by the people” brought chaos and bloodshed rather than order and stability. A new intellectual trend, known as Romanticism, started as a literary movement in the 1790s and served as a counterpoint to Enlightenment rationalism. It critiqued the idea that the world was knowable and ruled by reason alone. The central premise of Romanticism was that an exploration of emotions, the imagination, and intuition—areas of the mind not addressed by Enlightenment philosophy—could lead to a more nuanced understanding of the world. Rather than one supplanting the other, Romanticism and Enlightenment thought coexisted as different parts of a complex cultural whole.

ROCOCO

In the modern age, the shift from art produced at the behest of individual or institutional patrons—the monarchy, aristocracy, Church, as well as wealthy merchants—to art produced as a commodity on sale to the industrial rich and even the emerging middle classes had its roots in the Rococo when the court culture of Versailles was replaced by the salon culture of Paris. The term Rococo combines the Italian word *barocco* (an irregularly shaped pearl, possibly the source of the word “baroque”) and the French *rocaille* (a popular form of garden or interior ornamentation using shells and pebbles) to describe the refined and fanciful style that became fashionable in parts of Europe during the eighteenth century. The Rococo developed in France around 1715, when the duc d’Orléans, regent for the boy-king Louis XV (r. 1715–1774), moved his home and the French court from Versailles to Paris. The movement spread quickly across Europe (MAP 30-1).

ROCOCO SALONS

The French court was happy to escape its confinement in the rural palace of Versailles and relocate to Paris. There courtiers built elegant town houses (in French, *hôtels*), whose social rooms may have been smaller than at Versailles, but were no less lavishly decorated. These became the center of social life for aristocrats who cultivated witty exchanges, elegant manners, and a playfully luxurious life



30-2 • Germain Boffrand SALON DE LA PRINCESSE, HÔTEL DE SOUBISE
Paris. Begun 1732.

specifically dedicated to pleasure, leisure, and sensuality that frequently masked social insecurity and ambivalence. **Salons**, as the rooms and the events held in them were known, were intimate, fashionable, and intellectual gatherings, often including splendid entertainments that mimicked in miniature the rituals of the Versailles court. The salons were hosted on a weekly basis by accomplished, educated women of the upper class including Mesdames de Staël, de La Fayette, de Sévigné, and du Châtelet.

The Rococo style cannot be fully appreciated through single objects, but is evident everywhere in the salons, with their profusely decorated walls and ceilings bursting with exquisite three-dimensional embellishments in gold, silver, and brilliant white paint; their intimate, sensual paintings hung among the rich ornament; and their elaborate crystal chandeliers, mirrored walls, and delicate decorated furniture and tabletop sculptures. When these Parisian salons were lit by candles, they must have glittered with light reflected and refracted by the gorgeous surfaces. The rooms were no doubt also enlivened by the energy of aristocrats, fancifully dressed in a profusion of pastel blues, yellows, greens, and pinks to complement the light, bright details of the Rococo architecture, paintings, and sculptures around them.

The **SALON DE LA PRINCESSE** in the Hôtel de Soubise (FIG. 30-2), designed by Germain Boffrand (1667–1754), was the



30-3 • Jean-Antoine Watteau **THE SIGNBOARD OF GERSAINT**

c. 1721. Oil on canvas, 5'4" × 10'1" (1.62 × 3.06 m). Stiftung Preussische Schlössen und Gärten Berlin-Brandenburg, Schloss Charlottenburg.

Watteau painted this signboard for the Paris art gallery of Edmé-François Gersaint, a dealer who introduced to France the English idea of selling paintings by catalog. The systematic listing of works for sale gave the name of the artist and the title, the medium, and the dimensions of each work of art. The shop depicted on the signboard, however, is not Gersaint's but a gallery created from Watteau's imagination and visited by typically elegant and cultivated patrons. The sign was so admired that Gersaint sold it only 15 days after it was installed. Later it was cut down the middle, and each half was framed separately, which resulted in the loss of some canvas along the sides of each section. The painting was restored and its two halves reunited only in the twentieth century.

 **Read** the document related to Jean-Antoine Watteau on myartslab.com

setting for such intimate gatherings of the Parisian aristocracy in the years prior to the French Revolution. Its delicacy and lightness are typical of French Rococo salon design of the 1730s, with architectural elements rendered in sculpted stucco, including arabesques (characterized by flowing lines and swirling shapes), S-shapes, C-shapes, reverse C-shapes, volutes, and naturalistic plant forms. Intricate polished surfaces included carved wood panels called *boiseries* and inlaid wood designs on furniture and floors. The glitter of silver and gold against white and pastel shades and the visual confusion of mirror reflections all enhanced this Rococo interior.

ROCOCO PAINTING AND SCULPTURE

The paintings and sculpture that decorated Rococo salons and other elegant spaces were instrumental in creating their atmosphere of sensuality and luxury. Pictorial themes were often taken from Classical love stories, and both pictures and sculpted ornament were typically filled with playful *putti*, lush foliage, and fluff

clouds. The paintings of Jean-Antoine Watteau, François Boucher, and Jean-Honoré Fragonard and the tabletop sculpture of Claude Michel, known as Clodion, were highly coveted in salon culture.

WATTEAU Jean-Antoine Watteau (1684–1721) has been seen as the originator, and for some the greatest practitioner, of the French Rococo style in painting. Born in the provincial town of Valenciennes, Watteau came to Paris around 1702, where he studied Rubens's paintings for Marie de' Medici (see FIG. 23-27), then displayed in the Luxembourg Palace, and the paintings and drawings of sixteenth-century Venetians such as Giorgione and Titian (see FIGS. 21-24, 21-25), which he saw in a Parisian private collection. Incorporating the fluent brushwork and rich colors of such works from the past, Watteau perfected a graceful personal style that embodied the spirit of his own time.

Watteau painted for the new urban aristocrats who frequently purchased paintings for their homes through art dealers in the city.

The signboard he painted for the art dealer Edmé-François Gersaint (FIG. 30-3) shows the interior of one of these shops—an art gallery filled with paintings from the Venetian and Netherlandish schools that Watteau admired. Indeed, the glowing satins and silks of the women’s gowns pay homage to artists such as Gerard ter Borch (see FIG. 23-41). The visitors to the gallery are elegant ladies and gentlemen, at ease in these surroundings and apparently knowledgeable about painting; they create an atmosphere of aristocratic sophistication. At the left, a woman in shimmering pink satin steps across the threshold, ignoring her companion’s outstretched hand, to watch the two porters packing. While one porter holds a mirror, the other carefully lowers into the wooden case a portrait of Louis XIV, which may be a reference to the name of Gersaint’s shop, *Au Grand Monarque* (“At the Sign of the Great King”). It also suggests the passage of time, for Louis had died six years earlier.

Other elements in the work also suggest transience. On the left, the clock directly above the king’s portrait, surmounted by an allegorical figure of Fame and sheltering a pair of lovers, is a **memento mori**, a reminder of mortality, suggesting that both love and fame are subject to the ravages of time. Well-established *vanitas* emblems are the easily destroyed straw (in the foreground)

and the young woman gazing into the mirror (set next to a vanity case on the counter)—mirrors and images of young women looking at their reflections had been familiar symbols of the fragility of human life since the Baroque period. Notably, the two gentlemen at the end of the counter also appear to gaze at the mirror, and are thus also implicated in the *vanitas* theme. Watteau, who died from tuberculosis before he was 40, produced this painting during his last illness. Gersaint later wrote that Watteau had completed the painting in eight days, working only in the mornings because of his failing health. When the *Signboard* was installed, it was greeted with almost universal admiration; Gersaint sold it within a month.

In **PILGRIMAGE TO THE ISLAND OF CYTHERA** (FIG. 30-4), painted four years earlier, Watteau portrayed an imagined vision of the idyllic and sensual life of Rococo aristocrats, but with the same undertone of melancholy that hints at the fleeting quality of human happiness. This is a dream world in which beautifully dressed and elegantly posed couples, accompanied by *putti*, conclude the romantic trysts of their day on Cythera, the island sacred to Venus, the goddess of love, whose garlanded statue appears at the extreme right. The lovers, dressed in exquisite satins, silks, and velvets, gather in the verdant landscape. Such idyllic and wistfully melancholic visions of aristocratic leisure charmed



30-4 • Jean-Antoine Watteau PILGRIMAGE TO THE ISLAND OF CYTHERA
1717. Oil on canvas, 4'3" × 6'4½" (1.3 × 1.9 m). Musée du Louvre, Paris.



30-5 • François Boucher
GIRL RECLINING:
LOUISE O'MURPHY
 1751. Oil on canvas, 28 $\frac{3}{4}$ " × 23 $\frac{1}{4}$ " (73 × 59 cm).
 Wallraf-Richartz Museum, Cologne.

both early eighteenth-century Paris and most of Europe. Watteau painted *Pilgrimage to the Island of Cythera* in 1717 as his official examination canvas for admission to membership of the French Royal Academy of Painting and Sculpture (see “Academies and Academy Exhibitions,” page 926). Although there was no academic category to cover the painting, the academicians were so impressed by the canvas that they created a new category, the *fête galante*, or elegant outdoor entertainment, to describe this genre.

BOUCHER The artist most closely associated with Parisian Rococo painting after Watteau’s death is François Boucher (1703–1770). The son of a minor painter, Boucher in 1723 entered the workshop of an engraver where he was hired to reproduce Watteau’s paintings for a collector, laying the groundwork for the future direction of his career.

After studying in Rome from 1727 to 1731 at the academy founded there by the French Royal Academy of Painting and Sculpture, Boucher settled in Paris and became an academician. Soon his life and career were intimately bound up with two women. The first was his artistically talented wife, Marie-Jeanne Buseau, who was her husband’s frequent model as well as his studio assistant. The other was Louis XV’s mistress, Madame de Pompadour, who became his major patron and supporter. Pompadour was an amateur artist herself and took lessons in printmaking from Boucher. After he received his first royal commission in 1735, Boucher worked almost continuously on the decorations for the

royal residences at Versailles and Fontainebleau. In 1755, he was made chief inspector at the Gobelins tapestry manufactory, and provided designs for it as well as for the Sèvres porcelain and Beauvais tapestry manufactories. All these workshops produced both furnishings for the king and wares for sale on the open market by merchants such as Gersaint. Indeed, Boucher operated in a much more commercial market than artists in the previous century.

In 1765, Boucher became First Painter to the King. In this role he painted several portraits of Louis XV, scenes of daily life and mythological pictures, and a series of erotic works for private enjoyment, often depicting the adventures of Venus. The subject of one such painting—**GIRL RECLINING: LOUISE O'MURPHY** (FIG. 30-5)—however, is hardly mythological. The teenage Louise O'Murphy, who would soon be one of the mistresses of Louis XV, appears provocatively pink and completely naked, sprawled across a day bed on her stomach, looking out of the painting and completely unaware of our presence. Her satiny clothing is crushed beneath her, and her spread legs sink into a pillow; braids and a blue ribbon decorate her hair, while a fallen pink rose is highlighted on the floor. Louise’s plump buttocks are displayed enticingly at the very center of the painting, leaving little doubt about the painting’s subject. In contrast to Watteau’s *fête galante*, in which imaginary aristocrats and *putti* frolic decorously in idyllic settings, the overtly sensual woman shown here is clearly human, a known contemporary personality, and presented to us a very real Rococo room.

FRAGONARD Another noteworthy master of French Rococo painting, Jean-Honoré Fragonard (1732–1806), studied with Boucher, who encouraged him to enter the competition for the Prix de Rome, the three- to five-year scholarship awarded to the top students graduating from the art school of the French Royal Academy of Painting and Sculpture. Fragonard won the prize in 1752 and spent the years 1756 to 1761 in Italy; however, it was

not until 1765 that he was finally accepted as a member of the Academy. He catered to the tastes of an aristocratic clientele, and, as a decorator of interiors, began to fill the vacuum left by Boucher's death in 1770.

Fragonard's **THE SWING** (FIG. 30-6) of 1767 was originally commissioned from painter Gabriel-François Doyen, although the identity of the patron is unknown. Doyen described the subject he



30-6 • Jean-Honoré Fragonard THE SWING

1767. Oil on canvas, 2'8 $\frac{5}{8}$ " \times 2'2" (82.9 \times 66 cm). The Wallace Collection, London.

was asked to paint as sensually explicit, and he refused the commission, giving it to Fragonard, who created a small jewel of a painting. A pretty young woman is suspended on a swing, her movement created by an elderly bishop obscured by the shadow of the bushes on the right, who pulls her with a rope. On the left, the girl's blushing lover hides in the bushes, swooning with



30-7 • Clodion THE INVENTION OF THE BALLOON
1784. Terra-cotta model for a monument, height 43½" (110.5 cm).
Metropolitan Museum of Art, New York. Rogers Fund and Frederick R. Harris
Gift, 1944 (44.21a b)

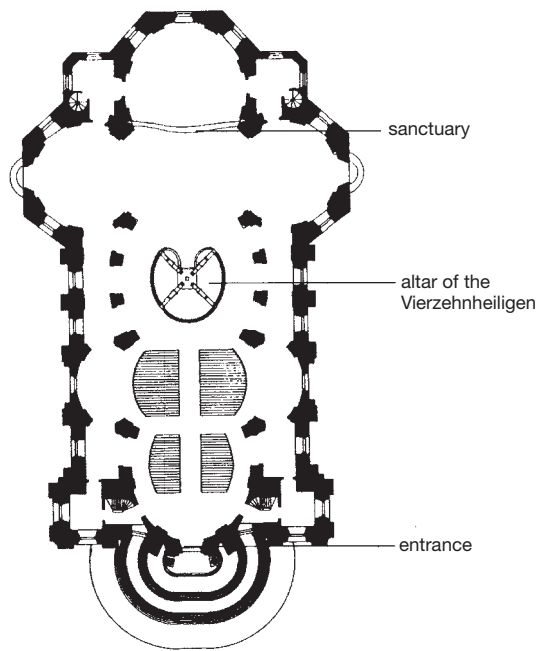
Clodion had a long career as a sculptor in the exuberant Rococo manner seen in this work commemorating the 1783 invention of the hot-air balloon. During the austere revolutionary period of the First Republic (1792–1795), he became one of the few Rococo artists to adopt successfully the more acceptable Neoclassical manner. In 1806, he was commissioned by Napoleon to provide the relief sculpture for two Paris monuments, the Vendôme Column and the Carrousel Arch near the Louvre.

anticipation. As the swing approaches, he is rewarded with an unobstructed view up her skirt, lifted on his behalf by an extended leg. The young man reaches out toward her with his hat as if to make a mockingly useless attempt to conceal the view, while she glances down, seductively tossing one of her shoes toward him. The playful abandon of the lovers, the complicity of the sculpture of Cupid on the left, his shushing gesture assuring that he will not tell, the *putti* with a dolphin beneath the swing who seem to urge the young woman on, and the poor duped bishop to the right, all work together to create an image that bursts with anticipation and desire, but also maintains a robust sense of humor.

CLODION In the last quarter of the eighteenth century, Rococo largely fell out of favor in France, its style and subject matter attacked for being frivolous at best and immoral at worst. One sculptor who clung onto the style almost until the French Revolution, however, was Claude Michel, known as Clodion (1738–1814). Most of his work consisted of playful, erotic tabletop sculpture, mainly in unpainted terra cotta. Typical of his Rococo designs is the terra-cotta model he submitted to win a 1784 royal commission for a large monument to **THE INVENTION OF THE BALLOON** (FIG. 30-7). In the eighteenth-century, hot-air balloons were elaborately decorated with painted Rococo scenes, gold braid, and tassels. Clodion's balloon, circled with bands of ornament, rises from a columnar launching pad belching billowing clouds of smoke, assisted at the left by a puffing wind god with butterfly wings and heralded at the right by a trumpeting Victory. Some *putti* stoke the fire basket, providing the hot air that allows the balloon to ascend, while others gather reeds for fuel and carry them up to feed the fire.

ROCOCO CHURCH DECORATION

The beginning of the Rococo coincided with the waning importance of the Church as a major patron of art in northern Europe. Although churches continued to be built and decorated, the dominance of both the Church and the hereditary aristocracy as patrons diminished significantly. The Rococo proved, however, to be a powerful vehicle for spiritual experience. Several important churches were built in the style, showing how visual appearance can be tailored to a variety of social meanings. One of the most opulent Rococo churches is dedicated to the *Vierzehnheiligen* (the "Fourteen Auxiliary Saints" or "Holy Helpers") and designed by Johann Balthasar Neumann (1687–1753). Constructed in Bavaria between 1743 and 1772, the plan (FIG. 30-8), based on six interpenetrating oval spaces of varying sizes around a vaulted ovoid center, recalls that of Borromini's Baroque church of San Carlo alle Quattro Fontane in Rome (see FIG. 23-6B). But the effect here is airy lightness. In the nave (FIG. 30-9), the Rococo love of undulating surfaces with overlays of decoration creates a visionary world where surfaces scarcely exist. Instead, the viewer is surrounded by clusters of pilasters and engaged columns interspersed with two levels of arched openings to the side aisles, and large clerestory



30-8 • PLAN OF THE CHURCH OF THE VIERZEHNHEILIGEN

Near Bamberg, Bavaria, Germany. c. 1743.



30-9 • Johann Balthasar Neumann INTERIOR, CHURCH OF THE VIERZEHNHEILIGEN

Near Bamberg, Bavaria, Germany. 1743–1772.

windows illuminating the gold and white of the interior. The foliage of the fanciful capitals is repeated in arabesques, wreaths, and the ornamented frames of irregular panels lining the vault. An ebullient sense of spiritual uplift is achieved by the complete integration of architecture and decoration.

ITALY: THE GRAND TOUR AND NEOCLASSICISM

From the late 1600s until well into the nineteenth century, the education of a wealthy young northern European or American gentleman—few women were considered worthy of such education—was completed on the **Grand Tour**, an extended visit to the major cultural sites of southern Europe. Accompanied by a tutor and an entourage of servants, the Grand Tourist began in Paris, moved on to southern France to visit a number of well-preserved Roman buildings and monuments there, then headed to Venice, Florence, Naples, and Rome. As the repository of the Classical and Renaissance pasts, Italy was the focus of the Grand Tour.

Italy, and Rome in particular, was also the primary destination for artists and scholars interested in the Classical past. In addition to the ancient architecture and sculpture throughout Rome, the nearby sites of Pompeii and Herculaneum offered sensational new material for study and speculation (see Chapter 6). In the mid eighteenth century, archaeologists began the systematic excavation of these two prosperous Roman towns, buried by a sudden volcanic eruption in 79 CE.

The artists and intellectuals who found inspiration in the Classical past were instrumental in the development of Neoclassicism, which was both a way of viewing the world and an influential movement in the visual arts. Neoclassicism (*neo* means “new”) sought to present Classical ideals and subject matter in a style derived from Classical Greek and Roman sources. Neoclassical paintings reflect the crystalline forms, tight compositions, and shallow space of ancient relief sculpture. Because the ancient world was considered the font from which British and European democracy, secular government, and civilized thought and action flowed, its art was viewed as the embodiment of timeless civic and moral lessons. Neoclassical paintings and sculptures were frequently painted for and displayed in public places in order to inspire patriotism, nationalism, and courage. Neoclassicism was especially popular in Britain, America, and France as a visual expression of the state and political stability.

GRAND TOUR PORTRAITS AND VIEWS

Artists in Italy benefited not only from their access to authentic works of antiquity, but also from the steady stream of wealthy art collectors on the Grand Tour. Tourists visited the studios of important Italian artists in order to view and purchase works that could be brought home and displayed as evidence of their cultural travels.



30-10 • Rosalba Carriera CHARLES SACKVILLE, 2ND DUKE OF DORSET

c. 1730. Pastel on paper, 25" × 19" (63.5 × 48.3 cm). Private collection.

CARRIERA Wealthy European visitors to Italy frequently sat for portraits by Italian artists. Rosalba Carriera (1675–1757), the leading portraitist in Venice in the first half of the eighteenth century, worked mainly in pastel, a medium better suited than slow-drying oil to accommodate sitters whose time in the city was limited.

Pastel is a fast and versatile medium: Pastel crayons, made of pulverized pigment bound to a chalk base by weak gum water, can be used to sketch quickly and spontaneously, or they can be rubbed and blended on the surface of paper to produce a shiny and highly finished surface.

Carriera began her career designing lace patterns and painting miniature portraits on the ivory lids of snuffboxes before she graduated to pastel portraits. Her portraits were so widely admired that she was awarded honorary membership of Rome's Academy of St. Luke in 1705, and was later admitted to the academies in Bologna and Florence. In 1720, she traveled to Paris, where she made a pastel portrait of the young Louis XV and was elected to the French Royal Academy of Painting and Sculpture, despite the 1706 rule forbidding the further admission of women. Returning to Italy in 1721, she established herself in Venice as a portraitist



30-11 • Canaletto THE DOGE'S PALACE AND THE RIVA DEGLI SCHIAVONI

Late 1730s. Oil on canvas, 24 $\frac{1}{8}$ " × 39 $\frac{1}{4}$ " (61.3 × 99.8 cm). National Gallery, London.

Wynn Ellis Bequest 1876 (NG 940)



30-12 • Giovanni Battista Piranesi VIEW OF THE PANTHEON, ROME

From the *Views of Rome* series, first printed in 1756. Etching, 18 $\frac{9}{16}$ " \times 27 $\frac{1}{8}$ " (47.2 \times 69.7 cm). Kupferstich-Kabinett, Staatliche Museen, Berlin.

of handsome young men such as the British aristocrat **CHARLES SACKVILLE, 2ND DUKE OF DORSET** (FIG. 30-10).

CANALETTO A painted city view was by far the most prized souvenir of a stay in Venice. Two kinds of views were produced in Venice: the **capriccio** ("caprice," plural *capricci*), an imaginary landscape or cityscape in which the artist mixed actual structures, such as famous ruins, with imaginary ones to create attractive compositions; and the **veduta** ("view," plural *vedute*), a more naturalistic rendering of famous views and buildings, well-known tourist attractions, and local color in the form of tiny figures of the Venetian people and visiting tourists. *Vedute* often encompassed panoramic views of famous landmarks, as in **THE DOGE'S PALACE AND THE RIVA DEGLI SCHIAVONI** (FIG. 30-11) by the Venetian artist Giovanni Antonio Canal, called Canaletto (1697–1768). It was thought that Canaletto used the camera obscura (see page 968) to render his *vedute* with exact topographical accuracy, but his drawings show that he seems to have worked freehand. In fact, his views are rarely topographically accurate; more often than not, they are composite images, so skillfully composed that we want to believe that Canaletto's *vedute* are "real." He painted and sold so many to British visitors that his dealer sent him to London from 1746 to 1755 to paint views of the English capital city for his British clients, who included several important aristocrats as well as King George III.

PIRANESI The city of Rome was also captured in *vedute* for the pleasure of tourists and armchair travelers, notably by Giovanni

Battista Piranesi (1720–1778). Trained in Venice as an architect, he moved to Rome in 1740 and studied etching, eventually establishing a publishing house and becoming one of the century's most successful printmakers. Piranesi produced a large series of *vedute* of ancient Roman monuments, whose ruined, deteriorating condition made them even more interesting for his customers. His **VIEW OF THE PANTHEON** (FIG. 30-12) is informed by a careful study of this great work of ancient Roman architecture, which seems even more monumental in relation to the dramatic clouds that frame it and the lively, small figures who surround it on the ground, admiring its grandeur from all directions.

NEOCLASSICISM IN ROME

The intellectuals and artists who came to study and work in Rome often formed communities with a shared interest in Neoclassical ideals. A British coterie, for example, included Angelica Kauffmann (see FIG. 30-26), Benjamin West (see FIG. 30-28), and Gavin Hamilton (1723–1798), all of whom contributed to early Neoclassicism, and there were similar gatherings of artists from France and Germany. One of the most influential communities formed at the Villa Albani on the outskirts of Rome, under the sponsorship of Cardinal Alessandro Albani (1692–1779).

Cardinal Albani built his villa in 1760–1761 specifically to house and display his vast collection of antique sculpture, sarcophagi, intaglios (objects in which the designs are carved into the surface), cameos, and ceramics, and it became one of the most important stops on the Grand Tour. The villa was more than a museum: It was also a place to buy art and artifacts. Albani sold



30-13 • Anton Raphael Mengs PARNASSUS
Ceiling fresco in the Villa Albani, Rome. 1761.

items to artists and tourists alike, to help satisfy the growing craze for antiquities; unfortunately, many were faked or heavily restored by artisans in the cardinal's employ.

In 1758, Albani hired Johann Joachim Winckelmann (1717–1768), the leading theoretician of Neoclassicism, as his secretary and librarian. The Prussian-born Winckelmann had become an expert on Classical art while working in Dresden, where the French Rococo style that he deplored was still fashionable. In 1755, he published a pamphlet, *Thoughts on the Imitation of Greek Works in Painting and Sculpture*, in which he attacked the Rococo as decadent, arguing that modern artists could only claim their status as legitimate artists by imitating Greek art. Shortly after relocating to Rome to work for Albani, Winckelmann published a second influential treatise, *The History of Ancient Art* (1764), often considered the beginning of modern art-historical study. Here Winckelmann analyzed the history of art for the first time as a succession of period styles, an approach which later became the norm for art history books (including this one).

MENGs Winckelmann's closest friend and colleague in Rome was a fellow German, the painter Anton Raphael Mengs (1728–1779). In 1761, Cardinal Albani commissioned Mengs to paint the ceiling of the great gallery in his new villa. To our eyes Mengs's **PARNASSUS** ceiling (FIG. 30-13) may seem stilted, but it is nevertheless significant as the first full expression of Neoclassicism in painting. The scene is taken from Classical mythology. Mount Parnassus in cen-

tral Greece was where the ancients believed Apollo (god of poetry, music, and the arts) and the nine Muses (female personifications of artistic inspiration) resided. Mengs depicted Apollo—practically nude and holding a lyre and olive branch to represent artistic accomplishment—standing at the compositional center, his pose copied from the famous *Apollo Belvedere* in the Vatican collection, one of Winckelmann's favorite Greek statues. Around Apollo are the Muses and their mother, Mnemosyne (Memory, leaning on a Doric column). Mengs arranged his figures in a roughly symmetrical, pyramidal composition parallel to the picture plane, like the relief sculpture he had studied at Herculaneum. Winckelmann praised this work, claiming that it captured the “noble simplicity and calm grandeur” of ancient Greek sculpture. Shortly after its completion, Mengs left for Spain, where he served as court painter until 1777, bringing Neoclassical ideas with him. Other artists from Rome carried the style elsewhere in Europe.

CANOVA The theories of the Albani–Winckelmann circle were applied most vigorously by sculptors in Rome, who remained committed to Neoclassicism for almost 100 years. The leading Neoclassical sculptor of the late eighteenth and early nineteenth centuries was Antonio Canova (1757–1822). Born near Venice into a family of stonemasons, he settled in Rome in 1781, where he adopted the Neoclassical style under the guidance of the Scottish painter Gavin Hamilton and quickly became the most sought-after European sculptor of the period.



30-14 • Antonio Canova PAULINE BORGHESE AS VENUS
1808. Marble, length 6'7" (2.18 m). Galleria Borghese, Rome.

Canova specialized in two types of sculpture: grand public monuments for Europe's leaders, and eroticized mythological subjects for the pleasure of private collectors. His **PAULINE BORGHESE AS VENUS** (Fig. 30-14) falls into the latter category, although it was commissioned by one of the most powerful rulers of Europe in the later eighteenth century, Emperor Napoleon of France (1769–1821). This is actually a portrait of Napoleon's sister, Pauline, whom the emperor had arranged to marry Prince Camillo Borghese, a member of the famous Roman Borghese family. But Pauline wished to be portrayed as Venus. She is shown seminude, reclining on a divan, holding the golden apple given to Venus by Paris, prince of Troy, as a sign that she was the fairest of the three major goddesses. The marble renderings of cushions and drapery seem almost real, while the glistening white marble flesh evokes the sensuality seen in Hellenistic sculpture, especially in contrast to the precise linearity of the gray, white, and gold piece of furniture that serves as a base. Pauline's husband was displeased with the sculpture, which seemed to confirm rumors about his wife's questionable behavior, and installed Canova's work in a private room in the Villa Borghese, where it remains today.

NEOCLASSICISM AND EARLY ROMANTICISM IN BRITAIN

British tourists and artists in Italy became leading supporters of early Neoclassicism, partly because of the early burgeoning taste for revival styles at home, but the Classical revival in Britain had a slightly different focus from what we saw in Rome. While Roman Neoclassicism looked to the past in order to revive a sense of moral and civic virtue, many later eighteenth-century British artists harnessed the concept of civic virtue to patriotism to create more Romantic works of art dedicated specifically to the British nation. It is in British art and literature that we find the beginnings of Romanticism.

Like Neoclassicism, Romanticism describes not only a style but also an attitude: It celebrates the individual and the subjective, while Neoclassicism celebrates the universal and the rational. Romanticism takes its name and many of its themes from the "romances"—novellas, stories, and poems written in Romance (Latin-derived) languages. The term "Romantic" suggests something fantastic or novelistic, perhaps set in a remote time or place, infused

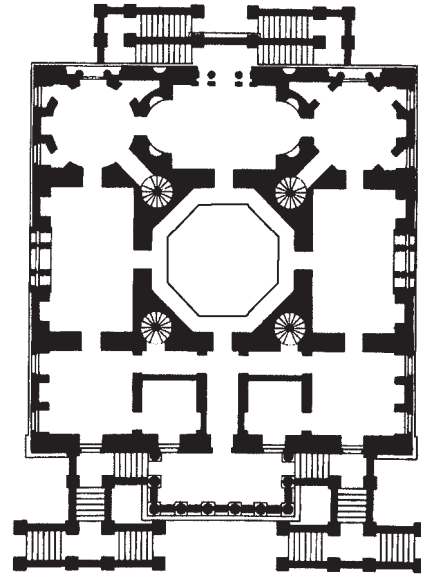
by a poetic melancholy, occasionally inciting terror or horror. One of the best examples of early Romanticism in literature is *The Sorrows of Young Werther* (1774) by Johann Wolfgang von Goethe (1749–1832), in which a sensitive, outcast young man fails at love and kills himself. This is a story about a troubled individual who loses his way; it does not recall ancient virtues or civic responsibility.

Neoclassicism and Romanticism existed side by side in the later eighteenth and early nineteenth centuries—two ways of looking at the world, serving distinct purposes in society. Neoclassicism tended to be a more public art form, and Romanticism more individual and private. Sometimes Neoclassicism even functioned within Romanticism. Distinctions were not always clear.

THE CLASSICAL REVIVAL IN ARCHITECTURE AND DESIGN

Ancient Greece and Rome provided impeccable pedigrees for eighteenth-century British buildings, utensils, poetry, and even clothing fashions. Women donned white muslin gowns and men curled their hair forward in imitation of Classical statues. In the 1720s, a group of professional architects and wealthy amateurs in Britain, led by a Scot, Colen Campbell (1676–1729), stood against what they viewed as the immoral extravagance of the Italian Baroque. They advocated a return to the austerity and simplicity of the Classically inspired architecture of Andrea Palladio, and his country houses in particular.

CHISWICK HOUSE Designed in 1724 by its owner, Richard Boyle, the third Earl of Burlington (1695–1753), **CHISWICK HOUSE (FIG. 30–15)** is a fine example of British Neo-Palladianism. In visiting Palladio's country houses in Italy, Burlington was particularly struck by the Villa Rotonda (see FIGS. 21–45, 21–46), which inspired his design for Chiswick House. The plan shares the bilateral symmetry of Palladio's villa, although its central core is octagonal rather than round and there are only two entrances. The



30–15 • Richard Boyle (Lord Burlington) PLAN (A) AND EXTERIOR VIEW (B) OF CHISWICK HOUSE
West London, England. 1724–1729. Interior decoration (1726–1729) and new gardens (1730–1740) by William Kent.



30-16 • Henry Flitcroft and Henry Hoare THE PARK AT STOURHEAD
Wiltshire, England. Laid out 1743, executed 1744–1765, with continuing additions.

main entrance, flanked here by matching staircases, is a Roman temple front, an imposing entrance for the earl. Chiswick's elevation is characteristically Palladian, with a main floor resting on a basement, and tall, rectangular windows with triangular pediments. The few, crisp details seem perfectly suited to the refined proportions of the whole. The result is a lucid evocation of Palladio's design.

When in Rome, Burlington persuaded the English expatriate William Kent (1685–1748) to return to London as his collaborator. Kent designed Chiswick's surprisingly ornate interior as well as its grounds, the latter in a style that became known throughout Europe as the English landscape garden. Kent's garden abandoned the regularity and rigid formality of Baroque gardens (see "Garden Design," page 761). It featured winding paths, a lake with a cascade, irregular plantings of shrubs, and other effects that imitated the appearance of a natural rural landscape. In fact, it was carefully designed and manicured.

STOURHEAD Following Kent's lead at Chiswick, landscape architecture flourished in England in the hands of such designers as Lancelot ("Capability") Brown (1716–1783) and Henry Flitcroft (1697–1769). In the 1740s, the banker Henry Hoare began redesigning the grounds of his estate at Stourhead in Wiltshire (**FIG. 30-16**) with the assistance of Flitcroft, a protégé of Burlington. The resulting gardens at Stourhead carried Kent's ideas for the English garden much further. Stourhead is a perfect example of the English **picturesque** garden. Its conception and views intentionally mimic the compositional devices of "pictures" by French landscape painter Claude Lorrain (see **FIG. 23-56**), whose paintings were popular in England. The picturesque view illustrated here shows a garden designed with "counterfeit neglect," intentionally contrived to look natural and unkempt. The small lake is crossed by a rustic bridge, while in the background we see a "folly," a miniature version of the Pantheon in Rome. The park is punctu-

ated by other Classically inspired temples, copies of antique statues, artificial grottoes, a rural cottage, a Chinese bridge, a Gothic spire, and even a Turkish tent. The result is a delightful mixture of styles and cultures that combines aspects of both the Neoclassical and the Romantic. Inside the house, Hoare commissioned Mengs to paint *The Meeting of Antony and Cleopatra*, a blended work that chooses from Classical history a Romanticized subject.

WEDGWOOD The interiors of country houses like Chiswick and Stourhead were designed partly as settings for the art collections of British aristocrats, which included antiquities as well as a range of Neoclassical paintings, sculpture, and decorative wares (see "A Closer Look," page 921). The most successful producer of Neoclassical decorative art was Josiah Wedgwood (1730–1795). In 1769, near his native village of Burslem, he opened a pottery factory called Etruria after the ancient Etruscan civilization in central Italy known for its pottery. His production-line shop had several divisions, each with its own kilns and employing workers trained in diverse specialties. A talented chemist, in the mid 1770s Wedgwood perfected a fine-grained, unglazed, colored pottery which he called **jasperware**. His most popular jasperware featured white figures against a blue ground, as in **THE APOTHEOSIS OF HOMER** jar (**FIG. 30-17**). The low-relief decoration was designed by the sculptor John Flaxman, Jr. (1755–1826), who worked for Wedgwood from 1775 to 1787. Flaxman based this scene on a book illustration portraying a particular Greek vessel in the collection of William Hamilton (1730–1803), a leading collector of antiquities and one of Wedgwood's major patrons. Flaxman simplified the original design to accommodate both the popular and idealized notion of ancient Greek art and the demands of mass production.

The socially conscious Wedgwood, informed by Enlightenment thinking, established a village for his employees and showed concern for their well-being. He was also active in the international



30-17 • (left) Josiah Wedgwood THE APOTHEOSIS OF HOMER

Made at the Wedgwood Etruria factory, Staffordshire, England. 1790–1795. White jasperware body with a mid-blue dip and white relief, height 18" (45.7 cm). Relief of The Apotheosis of Homer adapted from a plaque by John Flaxman, Jr., 1778. Trustees of the Wedgwood Museum, Barlaston, Staffordshire, England.



30-18 • (above) William Hackwood for Josiah Wedgwood "AM I NOT A MAN AND A BROTHER?"

1787. Black-and-white jasperware, 1 $\frac{3}{8}$ " \times 1 $\frac{3}{8}$ " (3.5 \times 3.5 cm). Trustees of the Wedgwood Museum, Barlaston, Staffordshire, England.



30-19 • Horace Walpole and others STRAWBERRY HILL

Twickenham, England. 1749–1776.

A CLOSER LOOK | Georgian Silver

Elizabeth Morley: George III toddy ladle, 1802; Alice and George Burrows: George III snuffbox, 1802; Elizabeth Cooke: George III salver, 1767; Ann and Peter Bateman: George III goblet, 1797; Hester Bateman: George III double beaker, 1790

National Museum of Women in the Arts, Washington, DC. Silver collection assembled by Nancy Valentine. Purchased with funds donated by Mr. and Mrs. Oliver Grace and family

All of the objects shown here bear the marks of silver shops run either wholly or partly by women, who played a significant role in the production of silver during the Georgian period—the years from 1714 to 1830, when Great Britain was ruled by four successive kings named George.

This goblet was used for drinking punch, a potent alcoholic beverage enjoyed by British high society. The gilded interior protected the silver from the acid in alcoholic drinks.


This box contained snuff, a pulverized tobacco inhaled by both men and women of the upper class. This snuffbox has curved sides for easy insertion into the pocket of a gentleman's tight-fitting trousers.



The filled goblets would have been served on a flat salver.

These "double beaker" cups are also for drinking punch. The smaller size made them convenient for use when traveling.

This ladle was used to pour punch from a bowl into a goblet. Its twisted whalebone handle floats, making it easy to retrieve from the bowl.

 [View](#) the Closer Look for Georgian silver on myartslab.com

effort to halt the African slave trade and abolish slavery. In an attempt to publicize the abolitionist cause, he commissioned the sculptor William Hackwood (c. 1757–1839) to design an emblem for the British Committee to Abolish the Slave Trade, formed in 1787. Hackwood created a small medallion of black-and-white jasperware, with a cameo likeness of an African man kneeling in chains, and the legend **"AM I NOT A MAN AND A BROTHER?"** (FIG. 30-18). Wedgwood sent copies of the medallion to Benjamin Franklin, the president of the Philadelphia Abolition Society, and to others in the abolitionist movement. The image was so compelling that the women's suffrage movement in the United States later used it to represent a woman in chains with the motto "Am I Not a Woman and a Sister?"

THE GOTHIC REVIVAL IN ARCHITECTURE AND DESIGN

The Gothic Revival emerged alongside Neoclassicism in Britain in the mid eighteenth century and spread to several other nations after 1800. An early advocate of the Gothic Revival was the conservative politician and author Horace Walpole (1717–1797), who in 1764 published *The Castle of Otranto*, widely regarded as the first Gothic novel. This tale of mysterious and supernatural happenings, set in the Middle Ages, almost single-handedly launched a fashion for the Gothic. In 1749, Walpole began to remodel his country house, **STRAWBERRY HILL**, transforming it into the kind of Gothic castle that he described in his fiction (FIG. 30-19). Working with several friends and architects, over the next 30 years



30-20 • Horace Walpole, John Chute, and Richard Bentley **PICTURE GALLERY SHOWING FAN-VAULTED CEILING, STRAWBERRY HILL**
After 1754.

he added decorative crenellations (alternating higher and lower sections along the top of a wall), tracery windows, and turrets, to create a fanciful Gothic castle. The interior, too, was redesigned according to Walpole's interpretation of the British historical past. In the **PICTURE GALLERY** (FIG. 30-20), he drew on engravings of medieval architecture from antiquarian books in his library. The gallery ceiling is modeled on that of the Chapel of Henry VII at Westminster, but transformed to suit Walpole's taste. For example, the strawberry design on the fan vaults would not have appeared in medieval architecture.

TRENDS IN BRITISH PAINTING

In the mid eighteenth century, portraits remained popular in British painting among those with the means to commission them. But a taste was also developing for other subjects, such as moralizing satire and caricature, ancient and modern history, scenes from British literature, and the actual British landscape and its people. Whatever their subject matter, many of the paintings and prints created in Britain reflected Romantic sensibilities and Enlightenment values, including an interest in social change, an embrace of natural beauty, and an enthusiasm for science and technology.

THE SATIRIC SPIRIT The industrialization of Britain created a large and affluent middle class with the disposable income to purchase smaller and less formal paintings such as landscapes and genre scenes, as well as prints. Relatively inexpensive printed versions of paintings could also be sold to large numbers of people. William Hogarth (1697–1764) capitalized on this new market for

art and was largely responsible for reviving the British print industry in the eighteenth century.

Trained as a portrait painter, Hogarth believed art should contribute to the improvement of society. He worked within the flourishing culture of satire in Britain directed at a variety of political and social targets, illustrating works by John Gay, a writer whose 1728 play *The Beggar's Opera* portrayed all classes as corrupt, but caricatured aristocrats in particular as feckless. In about 1730, Hogarth began illustrating moralizing tales of his own invention in sequences of four to six paintings, which he then produced in sets of mass-produced prints, enabling him to both maximize his profits and reach as many people as possible.

Between 1743 and 1745, Hogarth produced his *Marriage à la Mode* suite, inspired by Joseph Addison's 1712 essay in the *Spectator* promoting the concept of marriage based on love rather than on aristocratic machinations. In his series of paintings and later prints, Hogarth portrays the sordid story and sad end of an arranged marriage between the children of an impoverished aristocrat and a social-climbing member of the newly wealthy merchant class. In the opening scene of the series, **THE MARRIAGE CONTRACT** (FIG. 30-21), the cast of characters is assembled to legalize the union. At the right of the painting sits Lord Squanderfield, raising his gout-ridden right foot on a footstool as he points to his lengthy family tree (with a few wilted branches), which goes all the way back to medieval knights, as if to say that the pile of money in front of him on the table is not payment enough for the marriage contract he is being asked to sign. Young Squanderfield, a fop and a simpleton, sits on the far left, admiring himself in the



30-21 • William Hogarth THE MARRIAGE CONTRACT

From *Marriage à la Mode*, 1743–1745. Oil on canvas, 27½" × 35¾" (69.9 × 90.8 cm). National Gallery, London.

mirror and ignoring his future wife as he takes a pinch of snuff. His neck is already showing signs of syphilis. The unhappy bride-to-be is extravagantly dressed but rather plain, and her wedding ring is threaded through a handkerchief to wipe away her tears. In the center, her father, the uncultured but wealthy merchant in the brash red coat, leans forward to study Lord Squanderfield's pedigree, an empty sack of money at his feet. The other men are lawyers, including the slippery Silvertongue, who is sharpening the quill that will seal the young couple's fate. The next five scenes of this sad tale describe the progressively disastrous results of such a union, culminating in murder and suicide.

Hogarth hoped to create a distinctively British style of art, free of obscure mythological references and encouraging the self-improvement in viewers that would lead to social progress. His contempt for the decadent tastes of the aristocracy can be seen in the comic detail of the paintings hanging on Lord Squanderfield's walls. Hogarth wanted to entertain and amuse his audiences, but at the same time his acerbic wit lays open the tensions of class and wealth so prevalent in the Britain of his day. Hogarth's work became so popular that in 1745 he was able to give up portraiture, which he considered a deplorable form of vanity.

PORTRAITURE Sir Joshua Reynolds (1723–1792) was a generation younger than Hogarth, and represented the mainstream of British art at the end of the century. After studying Renaissance art in Italy, Reynolds settled in London in 1753, where he worked vigorously to educate artists and patrons to appreciate Classically inspired history painting. In 1768, he was appointed the first president of the Royal Academy (see "Academies and Academy Exhibitions," page 926). His *Fifteen Discourses to the Royal Academy* (1769–1790) set out his theories on art in great detail. He argued that artists should follow rules derived from studying the great masters of the past, especially those who worked in the Classical tradition; he claimed that the ideal image communicated universal truths, and that artists should avoid representations based solely on observation, as these paintings merely communicated base reality.


Reynolds was able to combine his own taste for history painting with his patrons' desire for images of themselves by developing a type of historical or mythological portraiture that he called the **Grand Manner**. **LADY SARAH BUNBURY SACRIFICING TO THE GRACES** (fig. 30-22) is a good example. The large scale of the canvas suggests that it is a history painting, and its details evoke a Classical setting. Framed by a monumental Classical pier and



30-22 • Joshua Reynolds LADY SARAH BUNBURY SACRIFICING TO THE GRACES

1765. Oil on canvas, 7'10" × 5' (2.42 × 1.53 m). The Art Institute of Chicago. Mr. and Mrs. W. W. Kimball Collection, 1922.4468

Lady Sarah Bunbury was one of the great beauties of her era. A few years before this portrait was painted, she turned down a proposal of marriage from George III.

 **Read** the document related to Joshua Reynolds on myartslab.com

arch, and dressed in a classicizing costume, Lady Sarah plays the part of a Roman priestess making a sacrifice to the Three Graces, personifications of female beauty. Portraits such as this were intended for the public rooms, halls, and stairways of aristocratic

residences. Reynolds's Grand Manner portraits were widely celebrated, and his London studio was abuzz with sitters, patrons, and assistants. But Reynolds experimented with his paints, so many of his canvases have faded badly.

A counterpoint to Reynolds's style of portraiture is found in the art of Thomas Gainsborough (1727–1788). Gainsborough later set up a studio in Bath, a resort frequented by the rich and fashionable, and catered to his clients' tastes for the informal poses and natural landscapes introduced to England by Van Dyck in the 1620s (see FIG. 23-28). Gainsborough's early, unfinished **ROBERT ANDREWS AND FRANCES CARTER** (FIG. 30-23), painted soon after their wedding in 1748, shows the wealthy young rural landowner and his wife posed on the grounds of their estate, with the Sudbury River and the hills of Suffolk in the background. The youthful Frances Carter sits stiffly on a decorative seat, the shimmering satin of her fine dress arranged around her, while her husband appears more relaxed, his hunting rifle tucked casually under his arm and his favorite dog at his side. The couple's good care of the land is revealed as well: The neat rows of grain stocks and stubble in the foreground show Robert Andrews's use of the seed drill and plant husbandry. Sheep and horses graze in separate fields. The significance of this painting lies in the natural pose of the couple, the depictions of their land and the pride they take in it and the wealth and power it provides, and the artist's emphasis on nature as the source of bounty and beauty.

THE ROMANCE OF SCIENCE In the English Midlands, artist Joseph Wright of Derby (1734–1797) shows an Enlightenment fascination with the drama and romance of science in his depiction of **AN EXPERIMENT ON A BIRD IN THE AIR-PUMP** (FIG. 30-24). Wright set up his studio during the first wave of the Industrial Revolution, and many of his patrons were self-made wealthy industrial entrepreneurs. He belonged to the Lunar Society, a group of industrialists (including Wedgwood), merchants, traders, and progressive aristocrats who met monthly in or near Birmingham to exchange ideas about science and technology. As part of the society's attempts to popularize science, Wright painted a series of “entertaining”

scenes of scientific experiments.

The second half of the eighteenth century was an age of rapid technological change (see “Iron as a Building Material,” page 928), and the development of the air-pump was among the



30-23 • Thomas Gainsborough ROBERT ANDREWS AND FRANCES CARTER (MR. AND MRS. ANDREWS)
c. 1748–1750. Oil on canvas, 27½" × 47" (69.7 × 119.3 cm). National Gallery, London.

Gainsborough was engaged to paint this couple's portrait shortly after the 20-year-old Robert Andrews married 16-year-old Frances Carter in November 1748. An area of painting in Frances's lap has been left unfinished, perhaps anticipating the later addition of a child for her to hold.



30-24 • Joseph Wright of Derby AN EXPERIMENT ON A BIRD IN THE AIR-PUMP
1768. Oil on canvas, 6' × 8'
(1.82 × 2.43 m). National Gallery, London.

ART AND ITS CONTEXTS | Academies and Academy Exhibitions

During the seventeenth century, the French government founded a number of **academies** for the support and instruction of students in literature, painting and sculpture, music and dance, and architecture. In 1664, the French Royal Academy of Painting and Sculpture in Paris began to mount occasional exhibitions of members' recent work. This exhibition came to be known as the Salon because it was held in the Salon Carré in the Palace of the Louvre. As of 1737, the Salon was held every other year, with a jury of members selecting the works to be shown.

History paintings (based on historical, mythological, or biblical narratives and generally conveying a high moral or intellectual idea) were accorded highest place in the Academy's hierarchy of genres, followed by historical portraiture, landscape painting, various other forms of portraiture, genre painting, and still life. The Salon shows were the only public art exhibitions of importance in Paris, so they were highly influential in establishing officially approved styles and in molding public taste; they also consolidated the Academy's control over the production of art.

In recognition of Rome's importance as a training ground for aspiring history painters, the French Royal Academy of Painting and Sculpture opened a French Academy in Rome in 1666. A competitive "Prix de Rome," or Rome Prize, enabled the winners to study in Rome for three to five years. A similar prize was established by the French Royal Academy of Architecture in 1720. Many Western cultural capitals emulated the French academic model: Academies were established in Berlin in 1696, Dresden in 1705, London in 1768 (**FIG. 30-25**), Boston in 1780, Mexico City in 1785, and New York in 1802.

Although there were several women members of the European academies of art before the eighteenth century, their inclusion amounted to little more than an honorary recognition of their achievements. In France, Louis XIV proclaimed in his founding address to the French Royal Academy that its purpose was to reward all worthy artists "without regard to the difference of sex," but this resolve was not put into practice. Only seven women gained the title of "Academician" between 1648 and 1706, after which the Academy was closed to women. Nevertheless, four more women were admitted by 1770; however, the

men, worried that women would become "too numerous," limited the total number of female members to four. Young women were neither admitted to the French Academy School nor allowed to compete for Academy prizes, both of which were required for professional success. They fared even worse at London's Royal Academy. The Swiss painters Mary Moser and Angelica Kauffmann were both founding members in 1768, but no other women were elected until 1922, and then only as associates.



30-25 • Johann Zoffany ACADEMICIANS OF THE ROYAL ACADEMY

1771–1772. Oil on canvas, 47½" × 59½" (120.6 × 151.2 cm).
The Royal Collection, Windsor Castle, England.

Zoffany's group portrait of members of the London Royal Academy reveals how mainstream artists were taught in the 1770s. The painting shows artists, all men, setting up a life-drawing class and engaging in lively conversation. The studio is decorated with the academy's study collection of Classical statues and plaster copies. Propriety prohibited the presence of women in life-drawing studios, so Zoffany includes Royal Academicians Mary Moser and Angelica Kauffmann in portraits on the wall on the right.

many scientific innovations of the time. Although primarily used to study the properties of gas, it was also widely used in dramatic public demonstrations of scientific principles. In the experiment shown here, air was pumped out of the large glass vessel above the scientist's head until the bird inside collapsed from lack of oxygen. Before the animal died, air was reintroduced by a simple mechanism at the top. Wright depicts the exciting moment before air is reintroduced. Dramatically lit from below by a single light source on the table, the scientist peers out of the picture and gestures like a magician about to perform a trick. By delaying the reintroduction of air, the scientist has created considerable suspense. The three men on the left watch the experiment with great interest, while the young girls on the right have a more emotional response

to the proceedings. Near the window at upper right—through which a full moon shines (an allusion to the "Lunar" Society)—a boy stands ready to lower a cage when the bird revives. Science, the painting suggests, holds the potential for wonder, excitement, and discovery about matters of life and death.

HISTORY PAINTING By the time it was adapted to Neoclassicism, history painting had long been considered the highest form of art. The Swiss history painter Angelica Kauffmann (1741–1807), trained in Italy and one of the greatest exponents of early Neoclassicism, arrived in London in 1766 to great acclaim, inspiring British artists to paint Classical history paintings and British patrons to buy them. She was welcomed immediately



30-26 • Angelica Kauffmann CORNELIA POINTING TO HER CHILDREN AS HER TREASURES

c. 1785. Oil on canvas, 40" × 50" (101.6 × 127 cm). Virginia Museum of Fine Arts, Richmond, Virginia.

The Adolph D. and Wilkins C. Williams Fund

into Joshua Reynolds's inner circle; in 1768 she was one of only two women artists named among the founding members of the Royal Academy (see "Academies and Academy Exhibitions," opposite).

Already accepting portrait commissions at age 15, Kauffmann painted Winckelmann's portrait in Rome, became an ardent practitioner of Neoclassicism, and was elected to the Roman Academy of St. Luke. Most eighteenth-century women artists specialized in the "lower" painting genres of portraiture or still life, but Kauffmann boldly embarked on an independent career as a history painter. In London, where she lived from 1766 to 1781, she produced numerous history paintings, many of them with subjects drawn from Classical antiquity. After her return to Italy, Kauffmann painted **CORNELIA POINTING TO HER CHILDREN AS HER TREASURES** (FIG. 30-26) for an English patron. The scene

in the painting took place in the second century BCE, during the republican era of Rome. A woman visitor shows Cornelia her jewels and then asks to see those of her hostess. In response, Cornelia shows off her daughter and two sons, saying: "These are my most precious jewels." Cornelia exemplifies the "good mother," a popular theme among some later eighteenth-century patrons who preferred Classical subjects that taught metaphorical lessons of civic and moral virtue. The value of her maternal dedication is emphasized by the fact that her sons, Tiberius and Gaius Gracchus, grew up to be political reformers. Kauffmann's composition is severe and Classical, but she softens the image with warm, subdued lighting and with the tranquil grace of her figures.


Kauffmann's devotion to Neoclassical history painting emerged during her friendship with American-born Benjamin West (1738–1820) in Rome. West studied in Philadelphia before he left for

In 1779, Abraham Darby III built a bridge over the Severn River (**FIG. 30-27**) at Coalbrookdale in Shropshire, England, a town typical of industrial England, with factories and workers' housing filling the valley. Built primarily for function, the bridge demonstrated a need for newer, better transportation routes for moving industrial goods. Its importance lies in the fact that it is probably the first large-scale example of the use of structural metal in bridge building, in which iron struts replace the heavy, hand-cut stone voussoirs of earlier bridges. Five pairs of cast-iron, semicircular arches form a strong, economical 100-foot span.

In functional architecture such as this, the available technology, the properties of the material, and the requirements of engineering in large part determine form, often producing an unintended new aesthetic. Here, the use of metal made possible the light, open, skeletal structure sought by builders since the twelfth century. Cast iron was quickly adopted for the construction of such engineering wonders as the soaring train stations of the nineteenth century, leading ultimately to such marvels as the Eiffel Tower (see **FIG. 31-1**).



30-27 • Abraham Darby III
SEVERN RIVER BRIDGE
Coalbrookdale, England. 1779.

 **View** a simulation about cast-iron structures on myartslab.com

Rome in 1759, where he met Winckelmann and became a student of Mengs. In 1763, he moved permanently to London, where he specialized in Neoclassical history painting. In 1768, along with Kauffmann and Reynolds, he became a founding member of the Royal Academy.

Two years later, West shocked Reynolds and his other academic friends with his painting **THE DEATH OF GENERAL WOLFE** (**FIG. 30-28**), which seemed to break completely with Neoclassicism and academic history painting. West argued that history painting was not dependent on dressing figures in Classical costume; in fact, it could represent a contemporary subject as long as the grand themes and elevated message remained intact. Thus, West's painting, and the genre it spawned, came to be known as "modern history" painting. At first, George III and Joshua Reynolds were appalled, but modern history pieces had too strong an attraction for both British collectors and the British public. The king eventually commissioned one of the four replicas of the painting.

West's painting glorifies the British general James Wolfe, who died in 1759 in a British victory over the French for the control of Quebec during the Seven Years War (1756–1763). West depicted Wolfe in his red uniform expiring in the arms of his comrades under a cloud-swept sky. In fact, Wolfe actually died at the base of a tree, surrounded by two or three attendants, but the laws of artistic decorum demanded a much nobler scene. Thus, though West's painting seems naturalistic, it is not an objective document, nor was it intended to be. West employs the Grand Manner that Reynolds proposed in his *Discourses*, celebrating the valor of the fallen hero, the loyalty of the British soldiers, and the justice of their cause. To indicate the North American setting, West also included at the left a Native American warrior who contemplates the fallen Wolfe. This was another fiction, since the Native Americans in this battle fought on the side of the French, but his presence here establishes the North American site of the event. The dramatic illumination increases the emotional intensity of the scene, as do the poses of Wolfe's attendants, arranged to suggest a Lamentation



30-28 • Benjamin West THE DEATH OF GENERAL WOLFE

1770. Oil on canvas, 4'11½" × 7' (1.51 × 2.14 m). National Gallery of Canada, Ottawa. Transfer from the Canadian War Memorials, 1921. Gift of the 2nd Duke of Westminster, Eaton Hall, Cheshire, 1918

The famous actor David Garrick was so moved by this painting that he enacted an impromptu interpretation of the dying Wolfe in front of the work when it was exhibited at the Royal Academy.

over the dead Christ. Extending the analogy, the British flag above Wolfe replaces the Christian cross. Just as Christ died for humanity, Wolfe sacrificed himself for the good of the nation. The brilliant color, emotional intensity, and moralizing message made this image extremely popular with the British public. It was translated into a print and received the widest circulation of any image in Britain up to that time.

ROMANTIC PAINTING The emotional drama of West's painting helped launch Romanticism in Britain. Among its early practitioners was John Henry Fuseli (1741–1825), who arrived in London from his native Switzerland in 1764. Trained in theology, philosophy, and the Neoclassical aesthetics of Winckelmann (whose writings he translated into English), Fuseli quickly became a member of London's intellectual elite. Joshua Reynolds encouraged Fuseli to become an artist, and in 1770 he left England to study in Rome, where he spent most of the next eight years.

His encounter with the sometimes tortured and expressive aspects of both Roman sculpture and Michelangelo's painting led him not to Neoclassicism but to develop his own powerfully expressive style. In his work, Fuseli drew more heavily on the passion of some Roman art, and later that of Michelangelo, than on the ancient Greek art admired by Winckelmann.

Back in London, Fuseli established himself as a history painter, but he specialized in dramatic subjects drawn from Homer, Dante, Shakespeare, and Milton. His interest in the dark recesses of the human mind led him to paint supernatural and irrational subjects. In **THE NIGHTMARE** (Fig. 30-29), he depicts a sleeping woman sprawled across a divan with her head thrown back, oppressed by a gruesome incubus (or *mara*, an evil spirit) crouching on her pelvis in an erotic dream. According to legend, the incubus was believed to feed by stealing women and having sex with them. In the background a horse with wild, phosphorescent eyes thrusts its head into the room through a curtain. The image communicates fear



30-29 • John Henry Fuseli **THE NIGHTMARE**

1781. Oil on canvas, 39³/₄" × 49¹/₂" (101 × 127 cm). The Detroit Institute of Arts.

Founders Society purchase with Mr. and Mrs. Bert L. Smokler and Mr. and Mrs. Lawrence A. Fleischmann funds

Fuseli was not popular with the English critics. One writer said that his 1780 entry in the London Royal Academy exhibition "ought to be destroyed," and Horace Walpole called another painting in 1785 "shockingly mad, mad, mad, madder than ever." Even after achieving the highest official acknowledgment of his talents, Fuseli was called "the Wild Swiss" and "Painter to the Devil." But the public appreciated his work, and *The Nightmare*, exhibited at the Royal Academy in 1782, was repeated in at least three more versions and its imagery was disseminated through prints published by commercial engravers. One of these prints would later hang in the office of the Austrian psychoanalyst Sigmund Freud, who believed that dreams were manifestations of the dreamer's repressed desires.

of the unknown and unknowable, and sexuality without restraint. The painting was exhibited at the Royal Academy in 1782, and although not well received by Fuseli's peers, it clearly struck a chord with the public. He painted at least four versions of this subject and prints of it had a wide circulation.

Fuseli's friend William Blake (1757–1827), a highly original poet, painter, and printmaker, was also inspired by the dramatic aspect of Michelangelo's art. Trained as an engraver, he enrolled briefly at the Royal Academy, where he quickly rejected the teachings of Reynolds, believing that rules hinder rather than aid

creativity. He became a lifelong advocate of probing the unfettered imagination. For Blake, the imagination provided access to the higher realm of the spirit while reason was confined to the lower world of matter.

Blake was interested in probing the nature of good and evil, developing an idiosyncratic form of Christian belief that drew on elements from the Bible, Greek mythology, and British legend. His "prophetic books," designed and printed in the mid 1790s, brought together painting and poetry to explore themes of spiritual crisis and redemption. Thematically related to the prophetic



30-30 • William Blake NEWTON

1795–c. 1805. Color print finished in ink and watercolor, 18 $\frac{1}{8}$ " × 23 $\frac{5}{8}$ " (46 × 60 cm). Tate, London.

books are an independent series of 12 large color prints that he executed mostly in 1795. These include the large print of **NEWTON** (FIG. 30-30), the epitome of eighteenth-century rationalism, heroically naked in a cave, obsessed with reducing the universe to a mathematical drawing with his compasses in an image that recalls medieval representations of God the Creator, designing the world.

John Singleton Copley, whose portrait of Sarah Morris and Thomas Mifflin opened this chapter (see FIG. 30-1), moved from Boston to London after the Revolutionary War, never to return to his native land. In London, he established himself as a portraitist and painter of modern history in the vein of fellow American expatriate Benjamin West. Copley's most distinctive modern history painting was **WATSON AND THE SHARK** (FIG. 30-31), commissioned by Brook Watson, a wealthy London merchant and Tory politician, in 1778. Copley's painting dramatizes an episode of 1749, in which the 14-year-old Watson was attacked by a shark while swimming in Havana Harbor, and lost part of his right leg before being rescued by his comrades. Copley's pyramidal composition is made up of figures in a boat and the hapless Watson in the water with a highly imaginary shark set against the backdrop of the harbor. Several of the figures were inspired by Classical sources, but the scene portrayed is anything but Classical. In the

foreground, the ferocious shark lunges toward the helpless, naked Watson, while at the prow of the rescue boat a man raises his harpoon to attack the predator. At the left, two of Watson's shipmates strain to reach him while others in the boat look on in alarm. An African man, standing at the apex of the painting, holds a rope that curls over Watson's extended right arm, connecting him to the boat.

Some scholars have read the African figure as a servant waiting to hand the rope to his white master, but his inclusion has also been interpreted in more overtly political terms. The shark attack on Watson in Havana Harbor occurred while he was working in the transatlantic shipping trade, one aspect of which involved the shipment of slaves from Africa to the West Indies. At the time when Watson commissioned this painting, debate was raging in the British Parliament over the interconnected issues of the Americans' recent Declaration of Independence and the slave trade. Several Tories, including Watson, opposed American independence, highlighting the hypocrisy of American calls for freedom from the British crown while the colonists continued to deny freedom to African slaves. Indeed, during the Revolutionary War the British offered freedom to every runaway American slave who joined the British army or navy.



30-31 • John Singleton Copley *WATSON AND THE SHARK*

1778. Oil on canvas, 5'10 $\frac{3}{4}$ " \times 7'6 $\frac{1}{2}$ " (1.82 \times 2.29 m). National Gallery of Art, Washington, DC. Ferdinand Lamot Belin Fund

Copley's painting, its subject doubtless dictated by Watson, may therefore indicate Watson's sympathy for American slaves; or the figure may be included simply to indicate that the event took place in Havana, much as the inclusion of a Native American in West's painting of the death of Wolfe (see FIG. 30-28) sites that picture. Copley was one of the first artists in the capital to exhibit his modern history paintings in public places around London, making money by charging admission fees and advertising his large paintings for sale. His extraordinary images and exhibitions took advantage of the spectacular displays of early nineteenth-century London's Phantasmagoria (a sensational magic lantern display with smoke, mirrors, lights, and gauze "ghosts"), panoramas, dioramas, and the Eidophusikon (a miniature theater with special effects).

LATER EIGHTEENTH-CENTURY ART IN FRANCE

In late eighteenth-century France, the Rococo was replaced by Enlightenment ideas and by the gathering storm clouds of revolution. French art moved increasingly toward Neoclassicism as French architects held closer to Roman proportions and sensibility, while

painters and sculptors increasingly embraced didactic presentations in sober, Classical style.

ARCHITECTURE

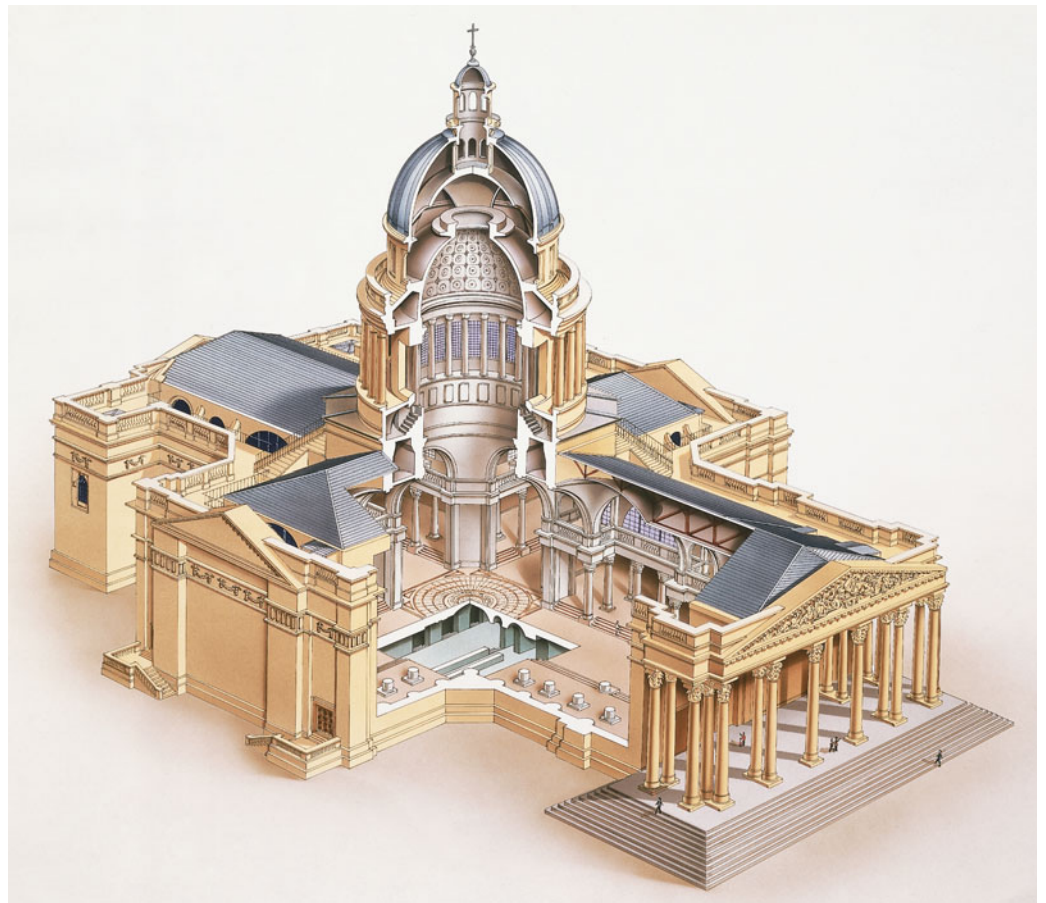
French architects of the late eighteenth century generally considered Classicism not one of many alternative artistic styles but as the single, true style. Winckelmann's argument that "imitation of the ancients" was the key to good taste was taken to heart in France. The leading French Neoclassical architect was Jacques-Germain Soufflot (1713–1780), whose church of Sainte-Geneviève, known today as the **PANTHÉON** (FIG. 30-32), is the most typical Neoclassical building in Paris. In it, Soufflot attempted to integrate three traditions: the Roman architecture he had seen on two trips to Italy; French and English Baroque Classicism; and the Palladian style being revived at the time in England. The façade of the Panthéon, with its huge portico, is modeled on the proportions of ancient Roman temples. The dome, on the other hand, was inspired by seventeenth-century architecture, including Sir Christopher Wren's St. Paul's Cathedral in London (see FIG. 23-60), while the radical geometry of its central-plan layout (FIG. 30-33) owes as much to Burlington's Neo-Palladian Chiswick House (see FIG.



30-32 • Jacques-Germain Soufflot
PANTHÉON (CHURCH OF SAINTE-GENEVIÈVE), PARIS

1755–1792.

This building has an interesting history. Before it was completed, the revolutionary government in control of Paris confiscated all religious properties to raise desperately needed public funds. Instead of selling Sainte-Geneviève, however, they voted in 1791 to make it the Temple of Fame for the burial of Heroes of Liberty. Under Napoleon I (r. 1799–1814), the building was resanctified as a Catholic church and was again used as such under King Louis-Philippe (r. 1830–1848) and Napoleon III (r. 1852–1870). Then it was permanently designated a nondenominational lay temple. In 1851, the building was used as a physics laboratory. Here the French physicist Jean-Bernard Foucault suspended his now-famous pendulum in the interior of the high crossing dome, and by measuring the path of the pendulum's swing proved his theory that the Earth rotated on its axis in a counterclockwise motion. In 1995, the ashes of Marie Curie, who had won the Nobel Prize for Chemistry in 1911, were moved into this “memorial to the great men of France,” making her the first woman to be enshrined there.



30-33 • CUTAWAY
ILLUSTRATION OF
THE PANTHÉON



Explore the architectural panoramas of the Panthéon on myartslab.com

30-15) as it does to Christian tradition. The Panthéon, however, is not simply the sum of its parts. Its rational, ordered plan is constructed with rectangles, squares, and circles, while its relatively plain surfaces communicate severity and powerful simplicity.

PAINTING AND SCULPTURE

While French painters such as Boucher, Fragonard, and their followers continued to work in the Rococo style in the later decades of the eighteenth century, a strong reaction against the Rococo had set in by the 1760s. A leading detractor of the Rococo was Denis Diderot (1713–1784), whose 32-volume compendium of knowledge and skill, the *Encyclopédie* (produced in collaboration with Jean le Rond d'Alembert, 1717–1783) served as an archive of Enlightenment thought in France. In 1759, Diderot began to write reviews of the official Salon for a periodic newsletter for wealthy subscribers, and he is generally considered to be the founder of modern art criticism. Diderot believed that it was art's proper function to “inspire virtue and purify manners,” a function that the Rococo was not designed to fulfill.

CHARDIN Diderot greatly admired Jean-Siméon Chardin (1699–1779), an artist who as early as the 1730s began to create moralizing pictures in the tradition of seventeenth-century Dutch genre painting by focusing on carefully structured but touching

scenes of everyday middle-class life. **THE GOVERNESS** (FIG. 30-34), for instance, shows a finely dressed boy with books under his arm, addressed by his governess as she prepares to brush his tricorn (three-cornered hat). Scattered on the floor are a racquet, a shuttlecock, and playing cards, the childish pleasures that the boy leaves behind as he prepares to go to his studies and, ultimately, to a life of responsible adulthood. The work suggests the benevolent exercise of authority and willing submission to it, both seen as critical to proper political as well as familial life.

GREUZE Diderot reserved his highest praise for Jean-Baptiste Greuze (1725–1805), and his own plays of the late 1750s served as a source of inspiration for Greuze's painting. Diderot expanded the traditional range of theatrical works in Paris from mostly tragedy and comedy to include the *drame bourgeois* (middle-class drama) and “middle tragedy” (later called the “melodrama”), both of which communicated moral and civic lessons through simple, clear stories of ordinary life. Greuze's domestic genre paintings, such as **THE VILLAGE BRIDE** (FIG. 30-35), were visual counterparts to Diderot's *drame bourgeois* and “middle tragedy.” In this painting, Greuze presents the action on a shallow, stagelike space under a dramatic spotlight. An elderly father reaches out to his affectionate family as he hands the dowry for his daughter to his new son-in-law; a notary records the event. The young couple

tentatively link their arms, while the bride is embraced within her family by her mother and sister. What a contrast to the simmering deception and self-serving objectives highlighted in Hogarth's marriage contract (see FIG. 30-21). Greuze's painting seeks to demonstrate that virtue and poverty can coexist. This kind of highly emotional, theatrical, and moralizing genre scene was widely praised in Greuze's time, offering a counterpoint to early Neoclassical history painting in France.

VIGÉE-LEBRUN While Greuze painted scenes of the poor and middle class, Marie-Louise-Élisabeth Vigée-Lebrun (1755–1842) became famous as Queen Marie Antoinette's



30-34 • Jean-Siméon Chardin THE GOVERNESS
1739. Oil on canvas, 18 $\frac{1}{8}$ " × 14 $\frac{3}{4}$ " (46 × 37.5 cm). National Gallery of Canada, Ottawa. Purchase, 1956

Chardin was one of the first French artists to treat the lives of women and children with sympathy and to portray the dignity of women's work in his images of young mothers, governesses, and kitchen maids. Shown at the Salon of 1739, *The Governess* was praised by contemporary critics, one of whom noted “the graciousness, sweetness, and restraint that the governess maintains in her discipline of the young man about his dirtiness, disorder, and neglect; his attention, shame, and remorse; all are expressed with great simplicity.”



30-35 • Jean-Baptiste Greuze
THE VILLAGE
BRIDE, OR THE
MARRIAGE, THE
MOMENT WHEN
A FATHER GIVES
HIS SON-IN-LAW
A DOWRY

1761. Oil on canvas,
 36" × 46½" (91.4 ×
 118.1 cm). Musée du
 Louvre, Paris.

favorite portrait painter. Vigée-Lebrun was also notable for her election into the French Royal Academy of Painting and Sculpture, which then made only four places available to women. In 1787, she painted **MARIE ANTOINETTE WITH HER CHILDREN** (FIG. 30-36). Drawing on the theme of the “good mother” seen earlier in Angelica Kauffmann’s Neoclassical painting of Cornelia (see FIG. 30-26), Vigée-Lebrun portrays the queen as a kindly, stabilizing mother, a flagrant work of royal propaganda aimed at counteracting public perceptions of her as selfish, extravagant, and immoral. The queen maintains her appropriately regal pose, but her children are depicted more sympathetically. The princess leans affectionately against her mother’s arm and the little dauphin—heir to a throne he

30-36 • Marie-Louise-Élisabeth Vigée-Lebrun **PORTRAIT**
OF MARIE ANTOINETTE WITH HER CHILDREN

1787. Oil on canvas, 9½" × 7⅝" (2.75 × 2.15 m). Musée National du Château de Versailles.

As the favorite painter to the queen, Vigée-Lebrun escaped from Paris with her daughter on the eve of the Revolution of 1789 and fled to Rome. After a very successful self-exile working in Italy, Austria, Russia, and England, the artist finally resettled in Paris in 1805 and again became popular with Parisian art patrons. Over her long career, she painted about 800 portraits in a vibrant style that changed very little over the decades.



would never inherit—poignantly points to the empty cradle of a recently deceased sibling. The image alludes to the allegory of Abundance and is intended to signify peace and prosperity for France under the reign of Marie Antoinette's husband, Louis XVI, who came to the throne in 1774 but would be executed, along with the queen, in 1793.

DAVID The most important French Neoclassical painter of the era was Jacques-Louis David (1748–1825), who dominated French art for over 20 years during the French Revolution and the subsequent reign of Napoleon. In 1774, he won the Prix de Rome and spent six years in that city, studying antique sculpture and learning the principles of Neoclassicism. After his return to Paris, he produced a series of severely plain Neoclassical paintings extolling the antique virtues of stoicism, masculinity, and patriotism.

Perhaps the most significant of these works was the **OATH OF THE HORATII** (FIG. 30-37) of 1784–1785. A royal commission that David returned to Rome to paint, the work reflects the taste and values of Louis XVI, who, along with his minister of the arts, Count d'Angiviller, was sympathetic to the Enlightenment. Like Diderot, d'Angiviller and the king believed that art should improve public morals. One of d'Angiviller's first official acts was to ban indecent nudity from the Salon of 1775 and commission a series of didactic history paintings. The commission for David's *Oath of the Horatii* in 1784 was part of that general program.

The subject of the painting was inspired by the drama *Horace*, written by the great French playwright Pierre Corneille (1606–1684), which was in turn based on ancient Roman historical texts. The patriotic oath-taking incident David depicted, however, is not taken directly from these sources and was apparently the artist's



30-37 • Jacques-Louis David OATH OF THE HORATII
1784–1785. Oil on canvas, 10'8 $\frac{1}{4}$ " × 14' (3.26 × 4.27 m). Musée du Louvre, Paris.

 **Read** the document related to Jacques-Louis David on myartslab.com

own invention. The story is set in the seventh century BCE, at a time when Rome and its rival, Alba, a neighboring city-state, agreed to settle a border dispute and avert a war by holding a battle to the death between the three sons of Horace (the Horatii), representing Rome, and the three Curatii, representing Alba. In David's painting, the Horatii stand with arms outstretched toward their father, who reaches toward them with the swords on which they pledge to fight and die for Rome. The power gestures of the young men's outstretched hands almost pushes their father back. In contrast to the upright, tensed, muscular angularity of the men, the group of swooning women and frightened children are limp. They weep for the lives of both the Horatii and the Curatii. Sabina (in the center) is a sister of the Curatii, and also married to one of the Horatii; Camilla (at the far right) is sister to the Horatii and engaged to one of the Curatii. David's composition, which separates the men from the women and children spatially by the use of framing background arches, dramatically contrasts the young men's stoic and willing self-sacrifice with the women's emotional collapse.

The moving intensity of this history painting pushed French academic rules on decorum to their limit. Originally a royal commission, it quickly and ironically became an emblem of the 1789 French Revolution since its message of patriotism and sacrifice for the greater good effectively captured the mood of the leaders of the new French Republic established in 1792. As the revolutionaries abolished the monarchy and titles of nobility, took education out of the hands of the Church, and wrote a declaration of human rights, David joined the leftist Jacobin party.

In 1793, David painted the death of the Jacobin supporter, Jean-Paul Marat (FIG. 30-38). A radical journalist, Marat lived simply among the packing cases that he used as furniture, writing pamphlets urging the abolition of aristocratic privilege. Because he

suffered from a painful skin ailment, he would often write while sitting in a medicinal bath. Charlotte Corday, a supporter of an opposition party, held Marat partly responsible for the 1792 riots in which hundreds of political prisoners judged sympathetic to the king were killed, and in retribution she stabbed Marat as he sat in his bath. David avoids the potential for sensationalism in the subject by portraying not the violent event but its tragic aftermath—the dead Marat slumped in his bathtub, his right hand still holding a quill pen, while his left hand grasps the letter that Corday used to gain access to his home. The simple wooden block beside the bath, which Marat used as a desk, is inscribed with the names of both Marat and the painter's in a dedicatory inscription—"to Marat, David." It almost serves as the martyr's tombstone.

David's painting is a tightly composed, powerfully stark image. The background is blank, adding to the quiet mood and timeless feeling of the picture, just as the very different background of the



30-38 • Jacques-Louis David

DEATH OF MARAT

1793. Oil on canvas, 5'5" × 4'2½" (1.65 × 1.28 m). © Royal Museums of Fine Arts of Belgium, Brussels.

Oath of the Horatii also added to its drama. The color of Marat's pale body coordinates with the bloodstained sheets on which he lies, creating compact shape that is framed by the dark background and green blanket draped over the bathtub. David manages to transform an ugly, brutal event into an elegiac statement of somber eloquence. Marat's pose, which echoes Michelangelo's Vatican *Pietà* (see FIG. 21-9), implies that, like Christ, Marat was a martyr for the people.

The French Revolution eventually degenerated into mob rule in 1793–1794 as Jacobin leaders orchestrated the ruthless execution of thousands of their opponents in what became known as the Reign of Terror. David, as a Jacobin, was elected a deputy to the National Convention and served a two-week term as president, during which time he signed several arrest warrants. When the Jacobins lost power in 1794, he was twice imprisoned, albeit under lenient conditions that allowed him to continue to paint. He later emerged as a supporter of Napoleon and re-established his career at the height of Napoleon's ascendancy.

GIRODET-TRIOSON David was a charismatic and influential teacher who trained most of the major French painters of the 1790s and early 1800s, including Anne-Louis Girodet-Trioson (1767–1824). His **PORTRAIT OF JEAN-BAPTISTE BELLEY** (FIG. 30-39) combines the restrained color and tight composition of David with a relaxed elegance that makes the subject more accessible to the viewer. And like many of David's works, this portrait was political. The Senegal-born Belley (1747?–1805) was a former slave who was sent to Paris as a representative to the French Convention by the colony of Saint-Domingue (now Haiti). The Haitian Revolution of 1791, in which African slaves overturned the French colonial power, resulted in the first republic to be ruled by freed African slaves. In 1794, Belley led the successful legislative campaign to abolish slavery in the colonies and to grant full citizenship to people of African descent. In the portrait, Belley leans casually on the pedestal of a bust of the abbot Guillaume Raynal (1711–1796), the French philosopher whose 1770 book condemned slavery and paved the way for such legislation, making the portrait a tribute to both Belley and Raynal. Napoleon re-established slavery in the Caribbean islands in 1801, but the revolt continued until 1804, when Haiti finally achieved full independence.

30-39 • Anne-Louis Girodet-Trioson PORTRAIT OF JEAN-BAPTISTE BELLEY

1797. Oil on canvas, 5'2½" × 3'8½" (1.59 × 1.13 m). Musée National du Château de Versailles.

LABILLE-GUIARD Also reflecting the revolutionary spirit of the age, the painter Adélaïde Labille-Guiard (1749–1803) championed the rights of women artists. Elected to the French Royal Academy of Painting and Sculpture in the same year as Vigée-Lebrun, Labille-Guiard asserted her worthiness for this honor in a **SELF-PORTRAIT WITH TWO PUPILS** that she submitted to the Salon of 1785 (FIG. 30-40). The painting was a response to sexist rumors that her work, and that of Vigée-Lebrun, had actually been painted by men. In a witty role reversal, the only male in this monumental painting of the artist at her easel is her father, shown in a bust behind her canvas, as her muse, a role usually played by women. While the self-portrait flatters the painter, it also portrays Labille-Guiard as a force to be reckoned with, a woman who engages our gaze uncompromisingly, and whose students are serious and intent on their study. In the year following the French Revolution, Labille-Guiard successfully petitioned the French Academy of Painting and Sculpture to end the restriction that lim-





30-40 • Adélaïde Labille-Guiard SELF-PORTRAIT WITH TWO PUPILS
 1785. Oil on canvas, 6'11" × 4'11½" (2.11 × 1.51 m). Metropolitan Museum of Art, New York.
 Gift of Julia A. Berwind, 1953 (53.225.5)

ited its membership to four women. The reform was later reversed by the revolutionary government as it became more authoritarian.

HOUDON The French Neoclassical sculptor Jean-Antoine Houdon (1741–1828), who studied in Italy between 1764 and 1768 after winning the Prix de Rome, imbued the Classical style with a new sense of realism. He carved busts and full-length statues of a number of the important figures of his time, including Diderot, Voltaire, Jean-Jacques Rousseau, Catherine the Great, Thomas

Jefferson, Benjamin Franklin, Lafayette (a Revolutionary hero), and Napoleon, and his studio produced a steady supply of replicas, much in demand because of the cult of great men promoted by Enlightenment thinkers to provide models of virtue and patriotism. On the basis of his bust of Benjamin Franklin, Houdon was commissioned by the Virginia State Legislature to make a portrait of its native son **GEORGE WASHINGTON** to be installed in the Neoclassical Virginia state capitol building designed by Jefferson. In 1785, Houdon traveled to the United States to make

a cast of Washington's features and create a bust in plaster, returning to Paris to execute the life-size marble figure (FIG. 30-41). The sculpture represents Washington in the Classical manner but dressed in contemporary clothes, much as Benjamin West had



30-41 • Jean-Antoine Houdon GEORGE WASHINGTON
1788–1792. Marble, height 6'2" (1.9 m). State Capitol, Richmond, Virginia.

The plow share behind Washington alludes to Cincinnatus, a Roman soldier of the fifth century BCE who was appointed dictator and dispatched to defeat the Aequi, who had besieged a Roman army. After the victory, Cincinnatus resigned the dictatorship and returned to his farm. Washington's contemporaries compared him with Cincinnatus because, after leading the Americans to victory over the British, he resigned his commission and went back to farming rather than seeking political power. Just below Washington's waistcoat hangs the badge of the Society of the Cincinnati, founded in 1783 by the officers of the disbanding Continental Army who were returning to their peacetime occupations. Washington lived in retirement at his Mount Vernon, Virginia, plantation for five years before his 1789 election as the first president of the United States.

represented General Wolfe (see FIG. 30-28). Houdon imbues the portrait with Classical ideals of dignity, honor, and civic responsibility. Washington wears the uniform of a general, the rank he held in the Revolutionary War, but he also rests his left hand on a Roman *fasces*, a bundle of 13 rods (representing the 13 colonies) tied together with an axe face, that served as a Roman symbol of authority. Attached to the *fasces* are both a sword of war and a plowshare of peace. Significantly, Houdon's Washington does not touch the sword.

ART IN SPAIN AND SPANISH AMERICA

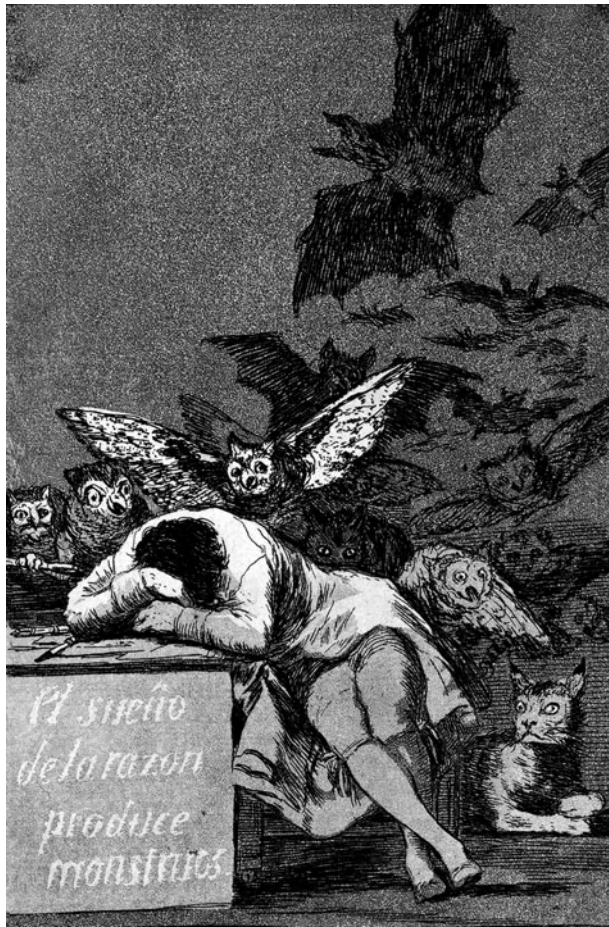
In the first half of the eighteenth century, Philip V (r. 1700–1746) marginalized the Spanish art world by awarding most royal commissions to foreign artists. German painter Mengs introduced Neoclassicism into Spain with his work for Charles III (r. 1759–1788), but Spanish artists did not embrace Neoclassicism the way they had Baroque during the previous century. At the end of the eighteenth century, however, the Spanish court appointed one of the greatest Spanish artists of the period as court painter: Francisco Goya y Lucientes (1746–1828).

Since the sixteenth century, the Spanish had commissioned art in the distant lands of their American colonies. During the eighteenth century this colonial art and architecture remained rooted in the enduring traditions of the Spanish Baroque intermingled with the artistic traditions of native peoples, joining the symbolism and the artistic vocabulary of two distinct cultures into a new art in Mexico and the American Southwest.

PORTRAITURE AND PROTEST IN SPAIN: GOYA

Goya was introduced to the Spanish royal workshop in 1774, when he produced tapestry cartoons under the direction of Mengs. He painted for Charles III and served as court painter to Charles IV (r. 1788–1808), but he also belonged to an intellectual circle that embraced the ideals of the French Revolution, and his work began subtly to criticize the court in which he served.

Charles IV, threatened by the possibility of similar social upheaval in Spain, reinstituted the Inquisition soon after the French Revolution, halted reform, and even prohibited the entry of French books into Spain. Goya responded to this new situation by creating a series of prints aimed at the ordinary people, with whom he identified. The theme of *Los Caprichos* (*The Caprices*, a folio of 80 etchings produced between 1796 and 1798) is that reason ignored is a sleeping monster. In the print entitled **THE SLEEP OF REASON PRODUCES MONSTERS** (FIG. 30-42), the slumbering personification of Reason is haunted by a menagerie of demonic-looking owls, bats, and a cat that are let loose when Reason sleeps. Other *Caprichos* enumerate the follies of Spanish society that Goya and his circle considered equally monstrous. His implicit goal with this series was to incite action, to alert the Spanish people



30-42 • Francisco Goya THE SLEEP OF REASON PRODUCES MONSTERS

No. 43 from *Los Caprichos* (*The Caprices*). 1796–1798; published 1799. Etching and aquatint, 8½" × 6" (21.6 × 15.2 cm). Courtesy of the Hispanic Society of America, New York.

After printing about 300 sets of this series, Goya offered them for sale in 1799. He withdrew them two days later without explanation. Historians believe that he was probably warned by the Church that if he did not do so he might have to appear before the Inquisition because of the unflattering portrayal of the Church in some of the etchings. In 1803, Goya donated the plates to the Royal Printing Office.



View the Closer Look for *The Sleep of Reason Produces Monsters* on myartslab.com

to the errors of their foolish ways, and to reawaken them to reason. He tried to market his etchings as Hogarth had done in England, but his work aroused controversy and was brought to the attention of his royal patrons. To deflect additional trouble, Goya presented the metal plates of the series to the king, suggesting that the images were not intentionally critical of the monarchy. He was torn between his position as a court painter who owed allegiance to the king and his passionate desire for a more open Spain.

His large portrait of the **FAMILY OF CHARLES IV** (FIG. 30-43) reveals some of Goya's ambivalence. He clearly wanted his patron to connect this portrait to an earlier Spanish royal portrait,



30-43 • Francisco Goya FAMILY OF CHARLES IV
1800. Oil on canvas, 9'2" × 11' (2.79 × 3.36 m). Museo del Prado, Madrid.



30-44 • Francisco Goya THIRD OF MAY, 1808
1814–1815. Oil on canvas, 8'9" × 13'4" (2.67 × 4.06 m). Museo del Prado, Madrid.

Las Meninas by Velázquez (see FIG. 23-21), thereby raising his own status as well as that of the king. Like Velázquez, Goya includes himself in the painting, to the left behind the easel. The king and queen appear at the center of this large family portrait, surrounded by their immediate family. The figures are formal and stiff. Much has been written about how Goya seems to show his patrons as faintly ridiculous here. Some seem bored; the somewhat dazed king, chest full of medals, stands before a relative who looks distractedly out of the painting (perhaps the face was added at the last minute); the double-chinned queen gazes obliquely toward the viewer (at that time she was having an open affair with the prime minister); their eldest daughter, to the left, stares into space; and another, older relative behind seems almost surprised to be there. One French art critic even described the painting as resembling "The corner baker and his family after they have won the lottery." Yet the royal family was apparently satisfied with Goya's depiction. At a time when the authority of the Spanish aristocracy was

crumbling, this complex representation of conflicted emotions, aspirations, and responsibilities may have struck a chord with them. Some viewers who first saw it may have thought its candid representations were refreshingly modern.

In 1808, Napoleon launched a campaign to conquer Spain and would eventually place his brother, Joseph Bonaparte (1768–1844), on the Spanish throne. At first many Spanish citizens, Goya included, welcomed the French, who brought political reform, including a new, more liberal constitution. But on May 2, 1808, a rumor spread through Madrid that the French planned to kill the royal family. The populace rose up against the French and a day of bloody street fighting ensued, followed by mass arrests. Hundreds were herded into a convent and then executed by a French firing squad before dawn on May 3rd. In Goya's impassioned memorial to that slaughter (FIG. 30-44), the violent gestures of the defenseless rebels and the mechanical efficiency of the tight row of executioners in the firing squad create a nightmarish

tableau. A spotlighted victim in a brilliant white shirt confronts his faceless killers with outstretched arms recalling the crucified Christ, an image of searing pathos. This painting is not a cool, didactic representation of civic sacrifice like David's Neoclassical *Oath of the Horatii* (see FIG. 30-37). It is an image of blind terror and desperate fear, the essence of Romanticism—the sensational current event, the loose brushwork, the lifelike poses, the unbalanced composition, and the dramatic lighting. There is no moral here, only hopeless rage. When asked why he painted such a brutal scene, Goya responded: “To warn men never to do it again.”

Soon after, the Spanish monarchy was restored. Ferdinand VII (r. 1808, 1814–1833) once again reinstated the Inquisition and abolished the new constitution. In 1815, Goya was called before the Inquisition and charged with obscenity for an earlier painting of a female nude. He was acquitted and retired to his home outside Madrid, where he vented his anger at the world in a series of nightmarish “black paintings” rendered directly on the walls, and then spent the last four years of his life in France.

THE ART OF THE AMERICAS UNDER SPAIN

The sixteenth-century Spanish conquest of Central and South America led to the suppression of indigenous religions. Temples were demolished and replaced with Roman Catholic churches, while Franciscan, Dominican, and Augustinian friars worked to convert the indigenous populations. Some missionaries were so appalled by the conquerors' brutal treatment of the native peoples that they petitioned the Spanish king to help improve conditions.

In the course of the Mesoamericans' forced conversion to Roman Catholicism, Christian symbolism became inextricably mixed with the symbolism of indigenous religious beliefs. An example of such blending can be seen in colonial **atrial crosses**, carved early on by indigenous sculptors. Missionaries placed these crosses in church atriums, where converts gathered for education in Christianity. The sixteenth-century **ATRIAL CROSS** now in the Basilica of Guadalupe near Mexico City (FIG. 30-45) is richly carved in the low relief of native sculptural traditions and interweaves images from Christian and native religions into a dense and rich symbolic whole. The Christian images were probably copied from the illustrated books and Bibles of the missionaries. Visible here are the Arms of Christ (the “weapons” that Christ used to defeat the devil; the holy face, placed where his head would appear on a crucifix; the crown of thorns, draped around the cross bar; and the holy shroud, wrapped around the cross's arms. Winged angel heads and pomegranates surround the inscription at the top as symbols of regeneration. While the cross represents the redemption of humanity in Christianity, it symbolizes the tree of life in Mesoamerican religions. The blood that sprays out where the nails pierce the hands and feet of Christ are a reference to his sacrifice, and such representations of sacrificial blood were common in indigenous religious art.

Images of the Virgin Mary also took on a Mesoamerican inflection after she was believed to have appeared in Mexico. In



30-45 • ATRIAL CROSS

Before 1556. Stone, height 11'3" (3.45 m). Chapel of the Indians, Basilica of Guadalupe, Mexico City.

one such case, in 1531, a Mexican peasant named Juan Diego claimed that the Virgin Mary visited him to tell him in his native Nahuatl language to build a church on a hill where an Aztec goddess had once been worshiped, subsequently causing flowers to bloom so that Juan Diego could show them to the archbishop as proof of his vision. When Juan Diego opened his bundle of flowers, the cloak he had used to wrap them is said to have borne the image of a Mexican Mary, presented in a composition used in Europe to portray the Virgin of the Immaculate Conception, popular in Spain (see FIG. 23-22). The site of Juan Diego's vision was renamed Guadalupe after Our Lady of Guadalupe in Spain, and it became a venerated pilgrimage center. In 1754, pope Benedict XIV declared the **VIRGIN OF GUADALUPE**, as depicted here in a 1779 work by Sebastian Salcedo, the patron saint of the Americas (FIG. 30-46).

Spanish colonial builders sought to replicate the architecture of their native country in the Americas. One of the finest examples is the **MISSION SAN XAVIER DEL BAC**, in the American



30-46 • Sebastian Salcedo VIRGIN OF GUADALUPE

1779. Oil on panel and copper, 25" × 19" (63.5 × 48.3 cm). Denver Art Museum.

Funds contributed by Mr. and Mrs. George G. Anderman and an anonymous donor (1976.56)

At the bottom right is the female personification of New Spain (Mexico) and at the left is Pope Benedict XIV (pontificate 1740–1758), who in 1754 declared the Virgin of Guadalupe to be the patroness of the Americas. Between the figures, the sanctuary of Guadalupe in Mexico can be seen in the distance. The four small scenes circling the Virgin represent the story of Juan Diego, and at the top three scenes depict Mary's miracles. The six figures above the Virgin represent Hebrew Bible prophets and patriarchs and New Testament apostles and saints.



**30-47 • MISSION SAN
XAVIER DEL BAC**
Near Tucson, Arizona.
1784-1797.

Southwest near Tucson, Arizona (**FIG. 30-47**). In 1700, the Jesuit priest Eusebio Kino (1644–1711) began laying the foundations for San Xavier del Bac using stone quarried locally by people of the Pima nation. The Pima had already laid out the desert site with irrigation ditches, so, as Father Kino wrote in his reports, there would be running water in every room and workshop of the new mission. In 1768, before construction began, the site was turned over to the Franciscans as part of a larger change in Spanish policy toward the Jesuits. Father Kino's vision was eventually realized by the Spanish Franciscan Juan Bautista Velderrain, who arrived at the mission site in 1776.

This huge church, 99 feet long with a domed crossing and flanking bell towers, is unusual for the area because it was built of bricks and mortar rather than adobe, which is made from earth and straw. The basic structure was finished by the time of Velderrain's death in 1790, and the exterior decoration was completed by his successor in 1797. The façade of San Xavier is not a copy of Spanish architecture, although the focus of visual attention on the central entrance to the church and the style of the decoration are consistent with the Spanish Baroque decoration. Since the mission was dedicated to Francis Xavier, his statue once stood at the top of the portal decoration, and there are still four female saints,

tentatively identified as Lucy, Cecilia, Barbara, and Catherine of Siena, in the niches. Hidden in the sculpted mass is one humorous element: a cat confronting a mouse, which inspired a local Pima saying: "When the cat catches the mouse, the end of the world will come" (cited in Chinn and McCarty, p. 12).

EARLY NINETEENTH-CENTURY ART: NEOCLASSICISM AND ROMANTICISM

Neoclassicism and Romanticism existed side by side well into the nineteenth century in European and American art. In fact, Neoclassicism survived in both architecture and sculpture beyond the middle of the century, as patrons and artists continued to use it to promote the virtues of democracy and republicanism. The longevity of Neoclassicism was also due in part to its embrace by art academies, where training was grounded in the study of antique sculpture and the work of Classical artists, such as Raphael. The Neoclassical vision of art as the embodiment of universal standards of taste and beauty complemented the academy's idea of itself as a repository of venerable tradition in fast-changing times.

Romanticism, whose roots in eighteenth-century Britain we have already seen (pages 929–932), took a variety of forms in the early nineteenth century. The common connecting thread continued to be an emphasis on emotional expressiveness and the unique experiences and tastes of the individual. Romantic paintings continued to explore dramatic subject matter taken from literature, current events, the natural world, or the artist's own imagination, with the goal of stimulating the viewer's sentiments and feelings.

DEVELOPMENTS IN FRANCE

Paris increasingly established itself as a major artistic center during the nineteenth century. Between 1800 and 1830, the French academy system was the arbiter of artistic success in Paris. The *École des Beaux-Arts* attracted students from all over Europe and the Americas, as did the **ateliers** (studios) of Parisian academic artists who offered private instruction. Artists competed fiercely for a spot in the Paris Salon, the annual exhibition that gradually opened to those who were not academy members. At the beginning of the nineteenth century there was a deep division between the *poussinistes* and *rubénistes* (see “Grading the Old Masters,” page 763). The *poussinistes* argued that line, as used in the work of Poussin (see FIGS. 23–54, 23–55), created fundamental artistic structure and should be the basis of all painting. The *rubénistes* argued that essential structure could be achieved more eloquently through a sophisticated use of rich, warm color, as exemplified by the paintings of Rubens (see FIG. 23–27). Similarly, the relative value of the **esquisse**, a preliminary sketch for a much larger work, was hotly debated. Some claimed that it was simply a tool for the larger, finished work, while others began to argue that the fast, impulsive expression of imagination captured in the *esquisse* made the finished painting seem dull and flat by comparison. This emphasis on expressiveness blossoms in Romanticism between 1815 and 1830.

THE GRAND MANNER PAINTINGS OF DAVID AND GROS

With the rise of Napoleon Bonaparte, Jacques-Louis David re-established his dominant position in French painting. David saw in Napoleon the best hope for realizing France's Enlightenment-oriented political goals, and Napoleon saw in David a tested propagandist for revolutionary values. As Napoleon gained power and extended his rule across Europe, reforming law codes and abolishing aristocratic privilege, he commissioned David and his students to document his deeds.

In 1800, four years before Napoleon became emperor, David already glorifies him in **NAPOLÉON CROSSING THE SAINT-BERNARD** (or *Bonaparte Crossing the Alps*) (FIG. 30-48). Napoleon is represented in the Grand Manner, and David used artistic license to imagine how Napoleon might have appeared as he led his troops over the Alps into Italy. Framed by a broad shock of red drapery, he exhorts his troops to follow as he charges uphill on his powerful rearing horse.

His horse's flying mane and wild eyes, coordinated with the swirl of his cape, convey energy, impulse, and power, backed up by the heavy guns and troops in the background. When Napoleon fell from power in 1814, David went into exile in Brussels, where he died in 1825.

Antoine-Jean Gros (1771–1835) began working in David's studio as a teenager and eventually vied with his master for commissions from Napoleon. Gros traveled with Napoleon in Italy in 1797 and later became an official chronicler of his military campaigns. His painting **NAPOLÉON IN THE PLAGUE HOUSE AT JAFFA** (FIG. 30-49), like David's portrait, represents an actual event in the Grand Manner. During Napoleon's campaign against the Ottoman Turks in 1799, bubonic plague broke out among his troops. To quiet fears and forestall panic among his soldiers, Napoleon decided to visit the sick and dying, who were housed in a converted mosque in the town of Jaffa (now in Israel but then part of the Ottoman Empire). The format of Gros's painting—a shallow stage with a series of pointed arches framing the main



30-48 • Jacques-Louis David NAPOLÉON CROSSING THE SAINT-BERNARD

1800–1801. Oil on canvas, 8'11" × 7'7" (2.7 × 2.3 m). Versailles, Châteaux de Versailles et de Trianon.

David flattered Napoleon by reminding the viewer of two other great generals from history who had led armies across the Alps—Charlemagne and Hannibal—by inscribing the names of all three on the rock at lower left.



30-49 • Antoine-Jean Gros NAPOLEON IN THE PLAGUE HOUSE AT JAFFA

1804. Oil on canvas, 17'5" × 23'7" (5.32 × 7.2 m). Musée du Louvre, Paris.

The huddled figures to the left were based on those around the mouth of hell in Michelangelo's *Last Judgment* (see FIG. 21-38).

protagonists—recalls David's *Oath of the Horatii* (see FIG. 30-37). But Gros's painting is quite different from that of his teacher. His color is more vibrant and his brushwork more spontaneous. The overall effect is Romantic, not simply because of the dramatic lighting and the wealth of details, both exotic and horrific, but also because the main action is meant to incite veneration of Napoleon the man more than republican sentiments in general. At the center of the painting, surrounded by a small group of soldiers and a doctor who keep a cautious distance from the contagious patients or hold handkerchiefs to their noses to block their stench, a heroic and fearless Napoleon reaches his bared hand toward the sores of one of the victims in a pose that was meant to evoke Christ healing the sick with his touch.

GÉRICAUT The life of Théodore Géricault (1791–1824), a major proponent of French Romanticism, was cut short by his untimely death at age 32, but his brief career had a large impact on

the early nineteenth-century Parisian art world. After a short stay in Rome in 1816–1817, where he discovered the art of Michelangelo, Géricault returned to Paris determined to paint a great modern history painting. He chose for his subject the scandalous and sensational shipwreck of the “*Medusa*” (FIG. 30-50; see “*The Raft of the ‘Medusa’*,” page 948). In 1816, this French ship bound for Senegal, ran aground close to its destination. Its captain, an incompetent aristocrat commissioned by the newly restored monarchy of Louis XVIII, reserved all six lifeboats for himself, his officers, and several government representatives. The remaining 152 passengers were set adrift on a makeshift raft. When those on the raft were rescued 13 days later, just 15 had survived, some only by eating human flesh. Since the captain had been a political appointee, the press used the horrific story to indict the monarchy for this and other atrocities in French-ruled Senegal. The moment in the story that Géricault chose to depict is one fraught with emotion, as the survivors on the raft experience both the fear that

Théodore Géricault’s monumental *The Raft of the “Medusa”* (FIG. 30-50) fits the definition of a history painting in that it is a large (16 by 23 feet), multi-figured composition that represents an event in history. It may not qualify, however, on the basis of its function—to expose incompetence and a willful disregard for human life rather than to ennoble, educate, or remind viewers of their civic responsibility. The hero of this painting is also an unusual choice for a history painting; he is not an emperor or a king, nor even an intellectual, but Jean Charles, a black man from French Senegal who showed endurance and emotional fortitude in the face of extreme peril.

Géricault’s painting speaks powerfully through a composition that is arranged in a pyramid of bodies. The diagonal axis that begins in the lower left extends upward to the waving figure of Jean Charles; a

complementary diagonal beginning with the dead man in the lower right extends through the mast and billowing sail, directing our attention to a huge wave. The painting captures the moment between the hope of rescue and the despair that the distant ship has not seen the survivors. The figures are emotionally suspended between hope of salvation and fear of imminent death. Significantly, the “hopeful” diagonal in Géricault’s painting terminates in the vigorous figure of Jean Charles. By placing him at the top of the pyramid of survivors and giving him the power to save his comrades by signaling to the rescue ship, Géricault suggests metaphorically that freedom is often dependent on the most oppressed members of society.

Géricault prepared his painting carefully, using each of the prescribed steps for history painting in the French academic system. The work was the culmination of extensive study

and experimentation. An early pen drawing (*The Sighting of the “Argus,”* FIG. 30-51) depicts the survivors’ hopeful response to the appearance of the rescue ship on the horizon at the extreme left. Their excitement is in contrast to the mournful scene of a man grieving over a dead youth on the right side of the raft. The drawing is quick, spontaneous and bursting with energy, like the *esquisse*. A later pen-and-wash drawing (FIG. 30-52) reverses the composition, creates greater unity among the figures, and establishes the modeling of their bodies through light and shade. This is primarily a study of light and shade. Other studies would have focused on further analyses of the composition, arrangement of figures, and overall color scheme. The drawings look ahead to the final composition of the *The Raft of the “Medusa,”* but both still lack the figure of Jean Charles at the apex of the painting and



30-50 • Théodore Géricault THE RAFT OF THE “MEDUSA”
1818–1819. Oil on canvas, 16'1" × 23'6" (4.9 × 7.16 m). Musée du Louvre, Paris.

the dead and dying figures at the extreme left and lower right, which fill out the composition's base.

Géricault also made separate studies of many of the figures, as well as of actual corpses, severed heads, and dissected limbs (FIG. 30-53) supplied to him by friends who worked at a nearby hospital. For several months, according to Géricault's biographer, "his studio was a kind of morgue. He kept cadavers there until they were half-decomposed, and insisted on working in this charnel-house atmosphere..." However, he did not use cadavers for any specific figures in *The Raft of the "Medusa."* Rather, he traced the outline of his final composition onto its large canvas, and then painted each body directly from a living model, gradually building up his composition figure by figure. He drew from corpses and body parts in his studio to make sure that he understood the nature of death and its impact on the human form.

Indeed, Géricault did not describe the actual physical condition of the survivors on the raft: exhausted, emaciated, sunburned, and close to death. Instead, following the dictates of the Grand Manner, he gave his men athletic bodies and vigorous poses, evoking the work of Michelangelo and Rubens (Chapters 21 and 23). He did this to generalize and ennoble his subject, elevating it above the particulars of a specific shipwreck in the hope that it would speak to more fundamental human conflicts: humanity against nature, hope against despair, and life against death.



30-51 • Théodore Géricault THE SIGHTING OF THE "ARGUS" (TOP)

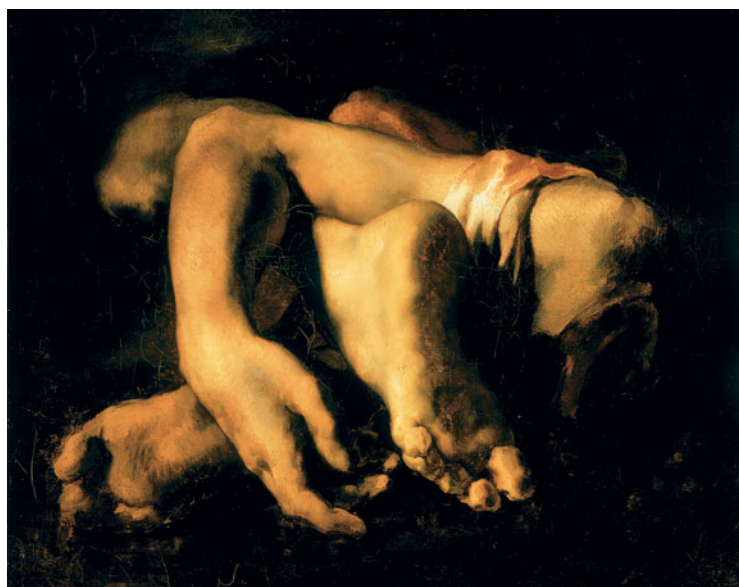
1818. Pen and ink on paper, 13³/₄ × 16¹/₈" (34.9 × 41 cm). Musée des Beaux-Arts, Lille.


30-52 • Théodore Géricault THE SIGHTING OF THE "ARGUS" (MIDDLE)

1818. Pen and ink, sepia wash on paper, 8¹/₈ × 11¹/₄" (20.6 × 28.6 cm). Musée des Beaux-Arts, Rouen.

30-53 • Théodore Géricault STUDY OF HANDS AND FEET (BOTTOM)

1818–1819. Oil on canvas, 20¹/₂ × 25³/₁₆" (52 × 64 cm). Musée Fabre, Montpellier.



 **View** the Closer Look feature for *The Raft of the "Medusa"* on myartslab.com

the distant ship might pass them by and the hope that they will be rescued.

Géricault exhibited *The Raft of the “Medusa”* at the 1819 Salon, where it caused considerable controversy. Most contemporary French critics and royalists interpreted the painting as a political jibe at the king, on whose good grace many academicians depended, while independent liberals praised Géricault’s attempt to expose corruption. The debate raised the question of the point at which a painting crosses the line between art and political advocacy. Although it was intended to shock and horrify rather than to edify and ennoble, the painting conforms to academy rules in every other way. The crown refused to buy it, so Géricault exhibited *The Raft of the “Medusa”* commercially on a two-year tour of Ireland and England; the London exhibition alone attracted more than 50,000 paying visitors.

DELACROIX The French novelist Stendhal characterized the Romantic spirit when he wrote, “Romanticism in all the arts is what represents the men of today and not the men of those remote, heroic times which probably never existed anyway.” Eugène Delacroix (1798–1863), the most important Romantic painter in Paris after Géricault’s untimely death, depicted contemporary heroes and victims engaged in the violent struggles of the times. In 1830, he created what has become his masterpiece, **LIBERTY LEADING THE PEOPLE: JULY 28, 1830** (FIG. 30-54), a painting that encapsulated the history of France after the fall of Napoleon. When Napoleon was defeated in 1815, the victorious neighboring nations reimposed the French monarchy under Louis XVIII (r. 1815–1824), brother of Louis XVI. The king’s power was limited by a constitution and a parliament, but the government became more conservative as years passed, undoing many



30-54 • Eugène Delacroix **LIBERTY LEADING THE PEOPLE: JULY 28, 1830**

1830. Oil on canvas, 8'6½" × 10'8" (2.6 × 3.25 m). Musée du Louvre, Paris.

revolutionary reforms. Louis's younger brother and successor, Charles X (r. 1824–1830), reinstated press censorship, returned education to the control of the Catholic Church, and limited voting rights. These actions triggered a large-scale uprising in the streets of Paris. Over the course of three days in July 1830, the Bourbon monarchical line was overthrown and Louis-Philippe d'Orléans (r. 1830–1848), replaced his more moderate cousin Charles X, promising to abide by a new constitution. This period in French history is known as the “July Monarchy.”

In his large modern history painting Delacroix memorialized the July 1830 revolution just a few months after it took place. Though it records aspects of the actual event, it also departs from the facts in ways that further the intended message. Delacroix's revolutionaries are a motley crew of students, artisans, day laborers, and even children and top-hatted intellectuals. They stumble forward through the smoke of battle, crossing a barricade of refuse and dead bodies. The towers of Notre-Dame loom through the smoke and haze of the background. This much of the work is plausibly accurate. Their leader, however, is an energetic, allegorical figure of Liberty, personified by a gigantic, muscular, half-naked woman charging across the barricade with the revolutionary flag in one hand and a bayoneted rifle in the other. Delacroix has placed a Classical allegorical figure within the battle itself, outfitted with a contemporary weapon and Phrygian cap—the ancient symbol for a freed slave that was worn by the insurgents. He presents the event as an emotionally charged moment just before the ultimate sacrifice, as the revolutionaries charge the barricades to near-certain death. This dramatic example of Romantic painting is full of passion, turmoil, and danger—part real and part dream.

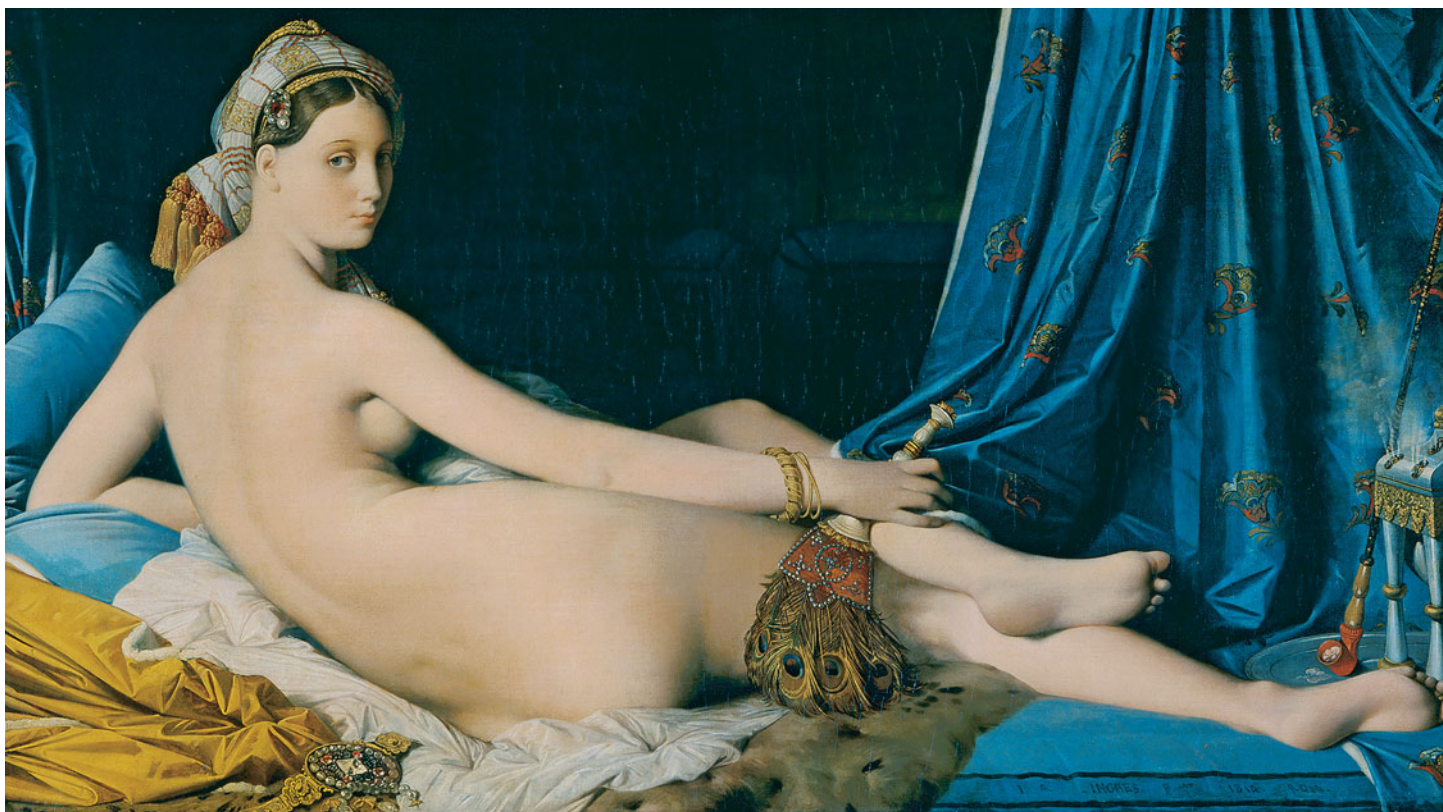
RUDE Artists working for the July Monarchy increasingly used the more dramatic subjects and styles of Romanticism to represent the 1830 revolution, just as Neoclassical principles had been used to represent the previous one. Early in the July Monarchy, the minister of the interior decided, as an act of national reconciliation, to complete the triumphal arch on the Champs-Élysées in Paris begun by Napoleon in 1806. François Rude (1784–1855) received the commission for a sculpture to decorate the main arcade with a scene that commemorated the volunteer army that had halted a Prussian invasion in 1792–1793. Beneath



30–55 • François Rude DEPARTURE OF THE VOLUNTEERS OF 1792 (THE MARSEILLAISE)

Arc de Triomphe, Place de l'Étoile, Paris. 1833–1836. Limestone, height approx. 42' (12.8 m).

the urgent exhortations of the winged figure of Liberty, the volunteers surge forward, some nude, others in Classical armor (FIG. 30–55). Despite these Classical details, the overall impact of this sculpture is Romantic. The crowded, excited group stirred patriotism in Paris, and the sculpture quickly became known simply as the *Marseillaise*, the name of the French national anthem written in 1792, the same year as the action depicted.



30-56 • Jean-Auguste-Dominique Ingres **LARGE ODALISQUE**
1814. Oil on canvas, approx. 35" × 64" (88.9 × 162.5 cm). Musée du Louvre, Paris.

During Napoleon's campaigns against the British in North Africa, the French discovered the exotic Near East. Upper-middle-class European men were particularly attracted to the institution of the harem, partly as a reaction against the egalitarian demands of women of their own class that had been unleashed by the French Revolution.

INGRES Jean-Auguste-Dominique Ingres (1780–1867), perhaps David's most famous student, served as director of the French Academy in Rome between 1835 and 1841. As a teacher and theorist, Ingres became one of the most influential artists of his time. His paintings offer another variant on the Romantic and Neoclassical, combining the precise drawing, formal idealization, Classical composition, and graceful lyricism of Raphael (see FIG. 21-7) with an interest in creating sensual and erotically charged images that appeal to viewers' emotions.

Although Ingres fervently desired to be accepted as a history painter, it was his paintings of female nudes as orientalizing fantasies and his sultry portraits of aristocratic women that made him famous. He painted numerous versions of the **odalisque**, an exoticized version of a female slave or harem concubine. In his **LARGE ODALISQUE** (FIG. 30-56), the woman's cool gaze is leveled directly at her master, while she twists her reclined naked body in a sinuous, snakelike, concealing pose of calculated eroticism. The saturated cool blues of the couch and the curtain at the right set off the effect of her cool, pale skin and blue eyes, while the tight angularity of the crumpled sheets accentuates the languid, sensual contours of her body. She is a male fantasy of a "white" slave. The exotic details of her headdress

and the brush of the peacock fan against her thigh only intensify her sensuality. Ingres's commitment to academic line and formal structure was grounded in his Neoclassical training, but his fluid, attenuated female nudes speak more strongly of the Romantic tradition.

Although Ingres complained that making portraits was a "considerable waste of time," his skill in rendering physical likeness with scintillating clarity and in mimicking in paint the material qualities of clothing, hairstyles, and jewelry was unparalleled. He painted many life-size and highly polished portraits, but he also produced—usually in just a day—exquisite, small portrait drawings that are extraordinarily fresh and lively. The charming **PORTRAIT OF MADAME DÉSIRÉ RAOUL-ROCHETTE** (FIG. 30-57) is a flattering yet credible representation of the relaxed and elegant sitter. Her gloved right hand draws to Madame Raoul-Rochette's social status; fine kid gloves were worn only by members of the European upper class, who did not work with their hands. And her ungloved left hand reveals her marital status with a wedding band. Ingres renders her shiny taffeta dress, with its fashionably high waist and puffed sleeves, with deft economy and swift spontaneity, using subdued marks that suggest rather than describe the fabric. As a result, emphasis rests on the sitter's refined face and



30-57 • Jean-Auguste-Dominique Ingres **PORTRAIT OF MADAME DÉSIRÉ RAOUL-ROCHETTE**
1830. Graphite on paper, 12 $\frac{5}{8}$ " \times 9 $\frac{1}{2}$ " (32.2 \times 24.1 cm). Cleveland Museum of Art, Ohio. Purchase from the J. H. Wade Fund (1927.437)

Madame Raoul-Rochette (1790–1878), née Antoinette-Claude Houdon, was the youngest daughter of the famous Neoclassical sculptor Jean-Antoine Houdon (see FIG. 30-41). In 1810, at age 20, she married Désiré Raoul-Rochette, a noted archaeologist, who later became the secretary of the Académie des Beaux-Arts (Academy of Fine Arts, founded in 1816 to replace the French Royal Academy of Painting and Sculpture) and a close friend of Ingres. Ingres's drawing of Madame Raoul-Rochette is inscribed to her husband ("Ingres to his friend and colleague, Mr. Raoul-Rochette"), whose portrait Ingres also drew around the same time.

elaborate coiffure, which Ingres has drawn precisely and modeled with subtle evocations of light and shade.

DAUMIER Honoré Daumier (1808–1879) came to Paris from Marseille in 1816. He studied drawing at the Académie Suisse, but he learned the technique of **lithography** (see "Lithography," page 954) as assistant to the printmaker Béraud. Daumier published his first lithograph in 1829, at age 21, in the weekly satirical magazine *La Silhouette*. In the wake of the 1830 revolution in Paris, Daumier began supplying pictures to *La Caricature*, an anti-monarchist, pro-republican magazine, and the equally partisan *Le Charivari*, the first daily newspaper illustrated with lithographs. His 1834 lithograph, calling attention to the atrocities on **RUE TRANSONAIN** (FIG. 30-58), was part of a series of large prints sold by subscription to raise money for *Le Charivari*'s legal defense fund and thus further freedom



30-58 • Honoré Daumier **RUE TRANSONAIN, LE 15 AVRIL 1834**
1834. Lithograph, 11" \times 17 $\frac{3}{8}$ " (28 \times 44 cm). Bibliothèque Nationale, Paris.

TECHNIQUE | Lithography

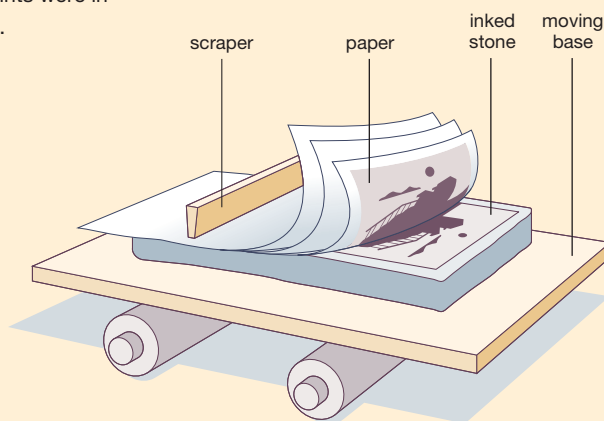
Lithography, invented in the mid 1790s, is based on the natural antagonism between oil and water. The artist draws on a flat surface—traditionally, fine-grained stone (*lithos* is Greek for stone)—with a greasy, crayonlike instrument. The stone's surface is first wiped with water and then with an oil-based ink. The ink adheres to the greasy areas but not to the damp ones. After a series of such steps, a sheet of paper is laid face down on the inked stone, pressed together with a scraper, and then rolled through a flatbed press. This transfers ink from stone to paper, thus making lithography (like relief and intaglio) a direct method of creating a printed image. Unlike earlier processes, however, grease-based lithography enables the artist to capture the subtleties of drawing with crayon and a liquid mixture called *tusche*. Francisco Goya, Théodore Géricault, Eugène Delacroix, Honoré Daumier, and Henri de Toulouse-Lautrec used the medium to great effect.


Daumier is probably the greatest exponent of lithography in the nineteenth century. The technique was widely used in France for fine-art prints and to illustrate popular magazines and even newspapers. By the 1830s, the print trade in France had exploded. Artists could use lithography to produce their own prints without the cumbersome, expensive, and time-consuming intermediary of the engraver. Daumier's picture of **THE PRINT LOVERS** (FIG. 30-59) shows three men who have fixed their attention on the folio of prints in front of them, despite being surrounded by works of art packed tightly on the wall behind them. By the end of the nineteenth century, inexpensive prints were in every house and owned by people at every level of society.



30-59 • Honoré Daumier THE PRINT LOVERS
c. 1863–1865. Watercolor, black pencil, black ink, gray wash,
10 $\frac{1}{8}$ " \times 12 $\frac{1}{8}$ " (25.8 \times 30.7 cm). Musée du Louvre, Paris.

diagram of the
lithographic process



 **Watch** a video about the process of lithography on myartslab.com

of the press. A government guard had been shot and killed on the rue Transnonain—only a few blocks from Daumier's home—during a demonstration by workers, and in response, the riot squad killed everyone in the building where they believed the marksman was hiding. Daumier shows the bloody aftermath of the event: an innocent family disturbed from their sleep and then murdered. The wife lies in the shadows to the left, her husband in the center of the room, and an elderly man to the right. It takes a few minutes for viewers to realize that under the central figure's back there are also the bloody head and arms of a murdered child. Daumier was known for his biting caricatures and social commentary in print form, but this image is one of his most powerful.

ROMANTIC LANDSCAPE PAINTING

The Romantics saw nature as ever-changing, unpredictable, and uncontrollable, and they saw in it an analogy to equally unpredictable and changeable human moods and emotions. They found nature awesome, fascinating, powerful, domestic, and delightful, and landscape painting became an important visual theme in Romantic art.

CONSTABLE John Constable (1776–1837), the son of a successful miller, claimed that the quiet domestic landscape of his youth in southern England had made him a painter before he ever picked up a paintbrush. Although he was trained at the

Royal Academy, he was equally influenced by the seventeenth-century Dutch landscape-painting tradition (see FIG. 23–44). After moving to London in 1816, he dedicated himself to painting monumental views of the agricultural landscape (known as “six-footers”), which he considered as important as history painting. Constable’s commitment to contemporary English subjects was so strong that he opposed the establishment of the English National Gallery of Art in 1832 on the grounds that it might distract painters by enticing them to paint foreign or ancient themes in unnatural styles.

THE HAY WAIN (FIG. 30–60) of 1821 shows a quiet, slow-moving scene from Constable’s England. It has the fresh color and sense of visual exactitude that persuades viewers to believe that it must have been painted directly from nature. But although Constable made numerous drawings and small-scale color studies for his open-air paintings, the final works were carefully constructed images produced in the studio. His paintings are very large even for landscape themes of historic importance, never mind views derived from the local countryside. *The Hay Wain* represents England as Constable imagined it had been for centuries—comfortable,

rural, and idyllic. Even the carefully rendered and meteorologically correct details of the sky seem natural. The painting is, however, deeply nostalgic, harking back to an agrarian past that was fast disappearing in industrializing England.

TURNER Joseph Mallord William Turner (1775–1851) is often paired with Constable. The two were English landscape painters of roughly the same period, but Turner’s career followed a different path. He entered the Royal Academy in 1789, was elected a full academician at the unusually young age of 27, and later became a professor at the Royal Academy Schools. By the late 1790s, he was exhibiting large-scale oil paintings of grand natural scenes and historical subjects, in which he sought to capture the **sublime**, a concept defined by philosopher Edmund Burke (1729–1797). According to Burke, when we witness something that instills fascination mixed with fear, or when we stand in the presence of something far larger than ourselves, our feelings transcend those we encounter in normal life. Such savage grandeur strikes awe and terror into the heart of the viewer, but there is no real danger. Because the sublime is experienced vicariously, it is



30–60 • John Constable THE HAY WAIN

1821. Oil on canvas, 51¼" × 73" (130.2 × 185.4 cm). National Gallery, London. Gift of Henry Vaughan, 1886

 [Read the document related to John Constable on myartslab.com](https://myartslab.com)



30-61 • Joseph Mallord William Turner SNOWSTORM: HANNIBAL AND HIS ARMY CROSSING THE ALPS
1812. Oil on canvas, 4'9" × 7'9" (1.46 × 2.39 m). Tate, London.

30-62 • Joseph Mallord William Turner THE BURNING OF THE HOUSES OF LORDS AND COMMONS, 16TH OCTOBER 1834
Oil on canvas, 36¼" × 48½" (92.1 × 123.2 cm). Philadelphia Museum of Art. The John Howard McFadden Collection, 1928



thrilling and exciting rather than threatening, and it often evokes the transcendent power of God. Turner translated this concept of the sublime into powerful paintings of turbulence in the natural world and the urban environment.

His **SNOWSTORM: HANNIBAL AND HIS ARMY CROSSING THE ALPS** (FIG. 30-61) of 1812 epitomizes Romanticism's view of the awesomeness of nature. An enormous vortex of wind, mist, and snow masks the sun and threatens to annihilate the soldiers marching below it. Barely discernible in the distance is the figure of Hannibal, mounted on an elephant to lead his troops through the Alps toward their encounter with the Roman army in 218 BCE. Turner probably meant his painting as an allegory of the Napoleonic Wars. Napoleon himself had crossed the Alps, an event celebrated by David in his laudatory portrait (see FIG. 30-48). But while David's painting, which Turner saw in Paris in 1802, conceived Napoleon as a powerful figure, commanding not only his troops but nature itself, Turner reduced Hannibal to a speck on the horizon, threatened with his troops by natural disaster, as if foretelling their eventual defeat.


Closer to home, Turner based another dramatic and thrilling work on the tragic fire that severely damaged London's historic Parliament building. Blazing color and light dominate **THE BURNING OF THE HOUSES OF LORDS AND COMMONS, 16TH OCTOBER 1834** (FIG. 30-62), and we are not the only ones transfixed by the sight of a magnificent conflagration here. The foreground of the painting shows the south bank of the Thames packed with spectators. This fire was a national tragedy; these buildings had witnessed

some of the most important events in English history. Turner himself was witness to the scene and hurriedly made watercolor sketches on site; within a few months he had the large painting ready for exhibition. The painting's true theme is the brilliant light and color that spirals across the canvas in the explosive energy of loose brushwork, explaining why Turner was called "the painter of light."

COLE Thomas Cole (1801–1848) was one of the first great professional landscape painters in the United States. Cole emigrated from England at age 17 and by 1820 was working as an itinerant portrait painter. With the help of a patron, he traveled in Europe between 1829 and 1832, and upon his return to the United States he settled in New York and became a successful landscape painter. He frequently worked from observation when making sketches for his paintings. In fact, his self-portrait is tucked into the foreground of **THE OXBOW** (FIG. 30-63), where he stands turning back to look at us while pausing from his work. He is executing an oil sketch on a portable easel, but like most landscape painters of his generation, he produced his large finished works in the studio during the winter months.

Cole painted this work in the mid 1830s for exhibition at the National Academy of Design in New York. He considered it one of his "view" paintings because it represents a specific place and time. Although most of his other view paintings were small, this one is monumentally large, probably because it was created for exhibition at the National Academy. Its scale allows for a sweeping view of a spectacular oxbow bend in the Connecticut River from

30-63 • Thomas Cole
THE OXBOW
1836. Oil on canvas,
51½" × 76" (1.31 ×
1.94 m). Metropolitan
Museum of Art, New
York. Gift of Mrs. Russell
Sage, 1908 (08.228)

 **View** the
Closer Look for
The Oxbow on
myartslab.com





30-64 • Caspar David Friedrich
ABBEY IN AN OAK FOREST
 1809–1810. Oil on canvas,
 44" × 68½" (111.8 ×
 174 cm). Nationalgalerie,
 Berlin.

the top of Mount Holyoke in western Massachusetts. Cole wrote that the American landscape lacked the historic monuments that made European landscape interesting; there were no castles on the Hudson River of the kind found on the Rhine, and there were no ancient monuments in America of the kind found in Rome. On the other hand, he argued, America's natural wonders, such as this oxbow, should be viewed as America's natural "antiquities." The painting's title tells us that Cole depicts an actual spot, but, like other landscape painters who wished to impart a larger message about the course of history in their work, he composed the scene to stress the landscape's grandeur and significance, exaggerating the steepness of the mountain and setting the scene below a dramatic sky. Along a great sweeping arc produced by the dark clouds and the edge of the mountain, he contrasts the two sides of the American landscape: its dense, stormy wilderness and its congenial, pastoral valleys with settlements. The fading storm seems to suggest that the land is bountiful and ready to yield its fruits to civilization.

FRIEDRICH In Germany, the Romantic landscape painter Caspar David Friedrich (1774–1840) conceived landscape as a vehicle through which to achieve spiritual revelation. As a young man, he had been influenced by the writings and teachings of Gotthard Kosegarten, a local Lutheran pastor and poet who taught that the divine was visible through a deep personal connection with nature. Kosegarten argued that just as God's book was the Bible, the landscape was God's "Book of Nature." Friedrich studied at the Copenhagen Academy before settling in Dresden, where the poet Johann Wolfgang von Goethe encouraged him to make landscape the principal subject of his art. He sketched from nature but painted in the studio, synthesizing his sketches with his memories of and feelings about nature. Through the

foggy atmosphere of **ABBEY IN AN OAK FOREST** (FIG. 30-64), a funeral procession of monks in the lower foreground is barely visible through the gloom that seems to be settling heavily down on the snow-covered world of human habitation. Most prominent are the boldly silhouetted trunks and bare branches of a grove of oak trees, and nestled among them the ruin of a Gothic wall, a formal juxtaposition that creates a natural cathedral from this cold and mysterious landscape.

GOTHIC AND NEOCLASSICAL STYLES IN EARLY NINETEENTH-CENTURY ARCHITECTURE

A mixture of Neoclassicism and Romanticism motivated architects in the early nineteenth century, many of whom worked in either mode, depending on the task at hand. Neoclassicism in architecture often imbued secular public buildings with a sense of grandeur and timelessness, while Romanticism evoked, for instance, the Gothic past with its associations of spirituality and community.

GOTHIC ARCHITECTURE The British claimed the Gothic as part of their patrimony and erected many Gothic Revival buildings during the nineteenth century, prominent among them the new **HOUSES OF PARLIAMENT** (FIG. 30-65). After Westminster Palace burned in 1834, in the fire so memorably painted by Turner (see FIG. 30-62), the British government announced a competition for a new building to be designed in the English Perpendicular Gothic style, harmonizing with the neighboring thirteenth-century church of Westminster Abbey where English monarchs are crowned.



**30-65 • Charles Barry and Augustus Welby Northmore Pugin
HOUSES OF PARLIAMENT,
LONDON**

1836–1860. Royal Commission on the Historical Monuments of England, London.

Pugin published two influential books in 1836 and 1841, in which he argued that the Gothic style of Westminster Abbey was the embodiment of true English genius. In his view, the Greek and Roman Classical orders were stone replications of earlier wooden forms and therefore fell short of the true principles of stone construction.

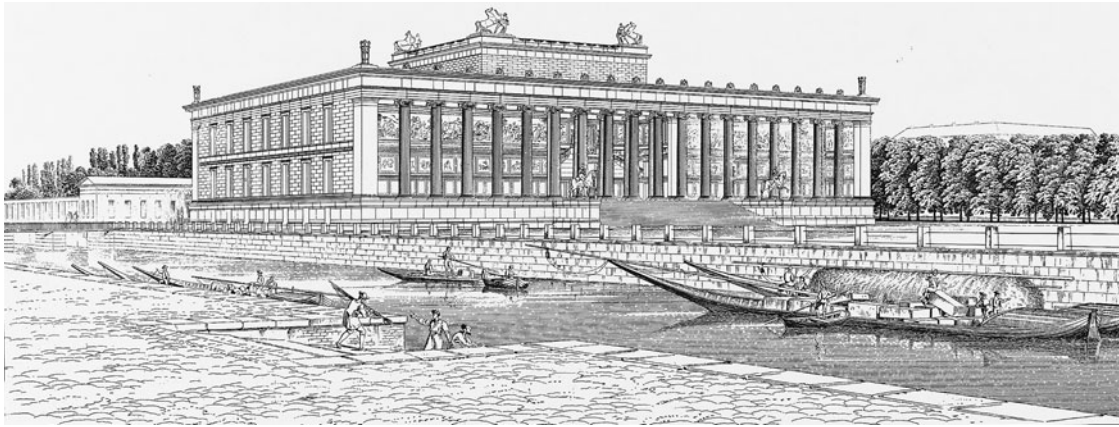
Charles Barry (1795–1860) and Augustus Welby Northmore Pugin (1812–1852) won the commission. Barry devised the essentially Classical plan of the new building, whose symmetry suggests the balance of powers within the British parliamentary system, while Pugin designed the intricate Gothic decoration. The leading advocate of Gothic architecture at this time, Pugin published *Contrasts* in 1836, in which he compared the troubled modern era of materialism and mechanization unfavorably with the Middle Ages, which he represented as an idyllic epoch of deep spirituality and satisfying handcraft. For Pugin, Gothic was not a style but a principle, like Classicism. The Gothic, he insisted, embodied two “great rules” of architecture: “first, that there should be no features about a building which are not necessary for convenience, construction or propriety; second, that all ornament should consist of enrichment of the essential structure of the building.”

Most Gothic Revival buildings of this period, however, were churches, principally either Roman Catholic or Anglican (Episcopalian in the United States). The British-born American architect Richard Upjohn (1802–1878) designed many of the most important American examples, including **TRINITY CHURCH** in New York (FIG. 30-66). With its tall spire, long nave, and squared-off chancel, Trinity church quotes the early fourteenth-century British Gothic style particularly admired by Anglicans and Episcopalians. Every detail is rendered with historical accuracy, but the vaults are plaster, not masonry. The stained-glass windows above the altar were among the earliest of their kind in the United States.

NEOCLASSICAL ARCHITECTURE In several European capitals in the early nineteenth century, the Neoclassical designs of national museums positioned these buildings as both temples of culture and expressions of nationalism. Perhaps the most significant was the **ALTES MUSEUM** (Old Museum) in Berlin, designed in 1822 by Karl Friedrich Schinkel (1781–1841) and built between 1824 and 1830 (FIG. 30-67). Commissioned to display the royal art collection, the building was built directly across from the Baroque royal palace on an island in the Spree River in the heart of Berlin. The museum’s imposing façade consists of



**30-66 • Richard Upjohn TRINITY CHURCH,
NEW YORK CITY**
1839–1846.



30-67 • Karl Friedrich Schinkel **ALTES MUSEUM, BERLIN**
1822–1830.

a screen of 18 Ionic columns raised on a platform with a central staircase. Attentive to the problem of lighting artworks on both the ground and the upper floors, Schinkel created interior courtyards on either side of a central rotunda. Tall windows on the museum's outer walls provide natural illumination, and partition walls perpendicular to the windows eliminate glare on the varnished surfaces of the paintings on display.

Neoclassical style was also popular for large public buildings in the United States, perhaps most significantly and symbolically in the U.S. Capitol, in Washington, DC, initially designed in 1792 by William Thornton (1759–1828), an amateur architect. His monumental plan featured a large dome over a temple front flanked by

two wings to accommodate the House of Representatives and the Senate. In 1803, President Thomas Jefferson (1743–1826), also an amateur architect, hired a British-trained professional, Benjamin Henry Latrobe (1764–1820), to oversee the actual construction of the Capitol. Latrobe modified Thornton's design by adding a grand staircase and Corinthian colonnade on the east front (**FIG. 30-68**). After the British gutted the building in the war of 1812, Latrobe repaired the wings and designed a higher dome. Seeking new symbolic forms for the nation within the traditional Classical vocabulary, he also created a variation on the Corinthian order for the interior by substituting indigenous crops such as corn and tobacco for the Corinthian order's acanthus leaves. In 1817, he resigned his



30-68 • Benjamin Henry Latrobe **U.S. CAPITOL, WASHINGTON, DC**
c. 1808. Engraving by T. Sutherland, 1825. New York Public Library. I.N. Phelps Stokes Collection, Myriam and Ira Wallach Division of Art, Prints, and Photographs



30-69 • Thomas Jefferson **MONTICELLO**

Charlottesville, Virginia. 1769–1782, 1796–1809.

 **Watch** a video about Monticello on myartslab.com

post. The reconstruction was completed under Charles Bulfinch (1763–1844), and another major renovation, resulting in a much larger dome, began in 1850.

Thomas Jefferson's graceful designs for the mountaintop home he called **MONTICELLO** (Italian for “little mountain”) near Charlottesville, Virginia, employ Neoclassical architecture in a private setting (**FIG. 30-69**). Jefferson began the first phase of construction (1769–1782) when Virginia was still a British colony, using the English Palladian style (see Chiswick House, **FIG. 30-15**). By 1796, however, he had become disenchanted with both the English and

their architecture, and had come to admire French architecture while serving as the American minister in Paris. He then embarked upon a second building campaign at Monticello (1796–1809), enlarging the house and redesigning its brick and wood exterior so that its two stories appeared from the outside as one large story, in the manner then fashionable in Paris. The modern worlds of England, France, and America, as well as the ancient worlds of Greece and Rome, come together in this residence. In the second half of the nineteenth century, cultural borrowings would take on an even broader global scope.

THINK ABOUT IT

- 30.1** Summarize some of the key stylistic traits of French Rococo art and architecture, and explain how these traits relate to the social context of salon life. Then analyze one Rococo work from the chapter and explain how it is typical of the period style.
- 30.2** Explain why artists as visually diverse as Delacroix and Friedrich can be classified under the category of Romanticism. How useful is “Romanticism” as a classifying term?
- 30.3** How did the political climate during Francisco Goya's life affect his art? Focus your answer on a discussion of *Third of May, 1808* (**FIG. 30-44**).
- 30.4** Discuss the relationship of the Enlightenment interest in archaeology with the new movement of Neoclassicism in the eighteenth century.

CROSSCURRENTS



FIG. 19-1



FIG. 30-1

Double portraits of couples are common in the history of European art. Assess the ways in which these two examples portray the nature of the marital relationship of these men and women. How do the portrayals represent the social structures and concerns of the cultural situations in which the couples lived?

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